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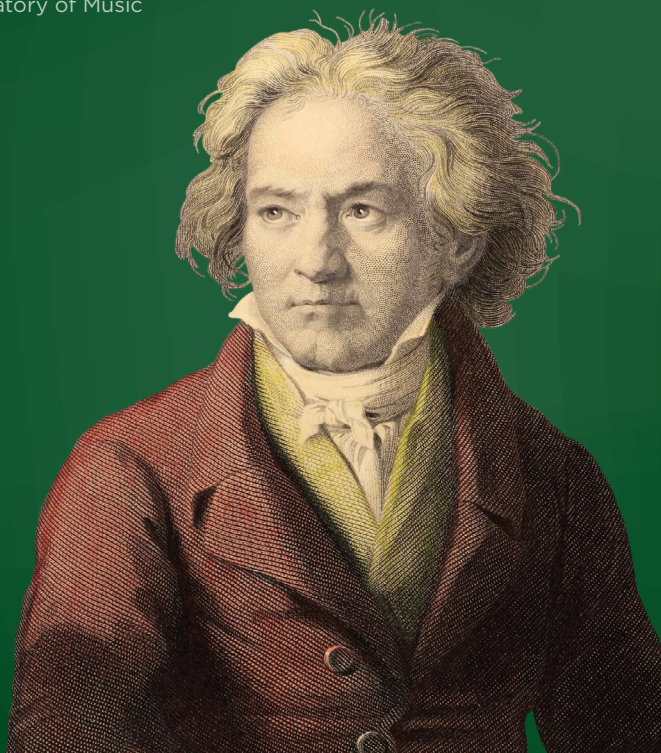
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Symphonies of Beethoven

Course Guidebook

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Symphonies of Beethoven

Scope:

There can be few people who have not heard Beethoven's name, the famous first four notes of his fifth symphony, or the first strains of his "Ode to Joy." Beethoven is one of the most revered composers in the history of Western music.

Why? He possessed a unique gift for communication. He radiated an absolute directness that makes his music totally accessible. The sheer emotional power of his music is readily understood. His revolutionary compositional ideas are not hard to appreciate.

Beethoven is widely recognized as one of the greatest of all symphonists—the composer who ripped apart the regimented formulas of classical symphonic style. His nine symphonies are the cornerstone of orchestral literature. The revolution that they represent influenced composers for the next hundred years and more. It was a revolution on every level: harmonic, melodic, rhythmic, formal, dramatic, self-expressive, and emotional. Beethoven led the charge to a totally new era. He booted out the restraint of 18th-century classicism and ushered in romantic self-expression. His symphonic offspring were the first statesmen of this new, musical democracy.

Beethoven's artistic progress is historically measured in three periods:

1. 1792–1802: Viennese period: This period is marked by his innovative treatment of classical style conventions. It includes the composition of Symphony Nos. 1 and 2.
2. 1803–1815: Heroic period: This period is marked by truly revolutionary breaks with classical style. It sees the composition of Symphonies Nos. 3, 4, 5, 6, 7, and 8.
3. 1820–1826: Late period: This period is dominated by the most revolutionary and influential composition of Beethoven's entire career: the Ninth Symphony. Here Beethoven fuses all art forms into one monumental work and heralds a new era of unfettered musical expression.

Over the course of these 32 lectures on the history and analysis of Beethoven's nine symphonies, we see how the composer revolutionized the classical concept of musical composition in his approach to form, rhythm,

harmony, melody, drama, and self-expression. No one believed more fervently than did Beethoven that rules exist to be broken.

Lectures One–Four, entitled “Beethoven and the Heroic Style,” introduce Beethoven the man and his musical development up to 1808. In order to put his musical achievements into perspective, we look at Beethoven’s early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn the basic tenets of the classical style and how Beethoven stretched those rules in his first two symphonies. We start to understand Beethoven as a man of his time, a man shaped by his emotional demons and physical ailments.

Lectures Five and Six, entitled “Symphony No. 1—Beethoven as Classicist—Tradition and Innovation” examine how Beethoven pushes the envelope in his very first symphony.

The next two lectures are entitled “Symphony No. 2—Beethoven at the Edge.” Symphony No. 2 has an extraordinary expressive and compositional range that puts it at the outer edge of the classical style even as it approached Beethoven’s new heroic aesthetic, which was fully realized in Symphony No. 3 of 1803. In 1796 Beethoven began to suffer a hearing loss. By 1802 it was apparent to him that his hearing disability was permanent. He expressed his terror in the Heiligenstadt Testament. Beethoven’s hearing loss may be seen as the catalyst of the new compositional path upon which he then embarked, beginning with his second symphony. His physical and emotional struggle with his hearing disability broadened his character and reached into his compositional creativity.

Lectures Nine–Twelve, entitled “Symphony No. 3—The ‘New Path’—Heroism and Self-Expression,” discuss Symphony No. 3 (“Eroica”), which marked Beethoven’s coming of age. Upon it he built the whole of his subsequent output. It is the key work in Beethoven’s musical revolution, a revolution precipitated by the crisis of his hearing problem. It is a metaphor for the eternal struggle of the hero against adversity, a struggle with which Beethoven personally identified.

Lectures Thirteen– Sixteen, entitled “Symphony No. 4—Consolidation of the New Aesthetic,” discuss the chronology of Beethoven’s Fourth, Fifth, and Sixth symphonies and analyze the Fourth. This new aesthetic is seen as a modest but not major return to a more classical structure. Its traditional framework is filled with iconoclastic rhythms and harmonies that clearly mark it as a product of the composer’s post-“Eroica” period.

Lectures Seventeen–Nineteen, entitled “Symphony No. 5—The Expressive Ideal Fully Formed,” analyze the iconoclastic Fifth Symphony and explain how it crystallizes Beethoven’s mature compositional innovations. He subjects form to context. He establishes motivic development as a fundamental of his art. He introduces the concept of drama into the formal layout of movements. He introduces the concept of rhythm as a narrative element and he decrees that music must, above all, be self-expression.

Lectures Twenty–Twenty-two, entitled “Symphony No. 6—The Symphony as Program,” examine Beethoven’s Sixth Symphony and its relationship to his love of nature. In this symphony, Beethoven elevates program music to a genre of substance.

Lectures Twenty-Three and Twenty-Four, entitled “Symphony No. 7—The Symphony as Dance,” analyze Beethoven’s kinetic and dance-inspired Seventh Symphony with references to major events of the period. He broke off his affair with his “immortal beloved” in 1812, with all the grief that that entailed. His hearing also took a precipitous downturn. Yet, and perhaps because of these personal disasters, he was able to write the exuberant Seventh Symphony. Moreover, this period saw a revival of Beethoven’s fame and fortune. It was precipitated by the (unmerited) popularity of his battle symphony, “Wellington’s Victory.” This work was inspired by Wellington’s defeat of Napoleon in Spain and premiered at the same concert as Beethoven’s Seventh Symphony.

Lectures Twenty-Five–Twenty-Seven, entitled “Symphony No. 8—Homage to Classicism,” analyze Beethoven’s Eighth Symphony. We learn the answer to an age-old riddle: his “immortal beloved” was Antonie Brentano. We see how he was beside himself with grief and despair as a result of breaking off this affair. Yet he composed his exuberant battle symphony, “Wellington’s Victory,” and the Seventh Symphony, which brought him a temporary revival of public popularity in 1814. The Eighth Symphony, full of raucous humor and brilliant wit, was born amidst these events and premiered in February 1814.

Lectures Twenty-Eight–Thirty-Two, entitled “Symphony No. 9—The Symphony as the World,” analyze the Ninth Symphony and discuss the years surrounding the Ninth Symphony’s genesis. We learn about Beethoven’s fall from public favor in 1815; the loss of his most loyal patrons; his worsening hearing loss; his disastrous possessiveness toward his nephew Karl; the years of litigation to claim custody of Karl (1815–1820); his consequent emotional decline; and finally his rebirth with

the composition of his late period works (1820–1826). We see how the Ninth Symphony obliterated time-honored distinctions in its conception as a *Gesamtkunstwerk*, a work that embraces all art forms, including literature, song, and drama. By its example, the ninth decreed that context dictates genre as well as form and that the expressive needs of the composer must take precedence over any and all musical conventions.

Lectures One–Four

Beethoven and the Heroic Style, I-IV

Scope: Lectures One through Four, entitled “Beethoven and the Heroic Style,” introduce Beethoven, the man, and his musical development up to the premiere of the Sixth Symphony in 1808. In order to put his musical achievements into perspective, we look at Beethoven’s early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn how Beethoven despised his abusive alcoholic father and took responsibility for his brothers at age 17. We follow his move to Vienna, his relationships with Viennese aristocracy, his studies with Haydn, his love/hate relationship with Napoleon, and the circumstances surrounding the premiere of his “Eroica” Symphony. Beethoven’s pianistic style is discussed, along with a comparison between the harpsichord and the piano. His hearing loss is examined as the catalyst of the new compositional path he will forge, beginning with his landmark Symphony No. 3.

Outline

I. Introduction.

- A.** Beethoven’s appearance and personal attitude.
 - 1.** Anton Schindler described the mature Beethoven as a short, thickset, broad-nosed, and wild-haired man.
 - 2.** Frau von Bernhard described Beethoven in the 1790s as insolent, arrogant, unkempt, and coarse.
 - 3.** Beethoven was physically clumsy and unable to dance well, sharpen pencils or shave without cutting himself.
 - 4.** Baron de Tremont described Beethoven’s apartment in 1809 as essentially a bachelor’s pigsty.
- B.** Beethoven’s Symphony No. 3 in E Flat Major (“Eroica”), Op. 55. This was a watershed work heralding the most influential compositional path taken by European music for the next 100 years.
 - 1.** Symphony No. 3 was premiered on April 7, 1805.
 - 2.** Critical reaction was mixed at best. Beethoven’s contemporaries had profound problems dealing with its:

- a. Length (close to one hour in duration).
- b. Expressive content.
- c. Compositional/structural content.
- d. In order to understand this reaction we need to compare Symphony No. 3 with the prevalent musical style of the period.
 - i. **Musical comparison:** Haydn's Symphony No. 88, movement 1.
 - (a) Theme 1 is jolly, memorable, compact.
 - (b) The development section is clever, witty, and non-transformational.
 - ii. Beethoven's Symphony No. 3, movement 1.
 - (a) Theme 1 is long, harmonically and rhythmically ambiguous, and expressively complex.
 - (b) The development section is agonized, turgid, metaphoric, and transformational.
- 3. The dominant musical style of the era was the Viennese classical style.
 - a. It reached its height in and around Vienna c. 1780-1800.
 - b. It is classical in the ancient Greek sense, meaning that it has:
 - i. Clarity of line—in musical terms, clear, accessible tunes.
 - ii. Balance and proportion. In musical terms it adhered carefully (if not dogmatically) to pre-existing musical forms.
 - iii. Aesthetic purity and artistic restraint and refinement.
 - c. It is a product of the social revolution known as the Enlightenment, which saw the rise of the middle classes and espoused the philosophy that all men are born equal.
 - d. **Musical comparison:** Bach's Brandenburg Concerto No. 5, movement 1, theme 1, is compared with Haydn's Symphony No. 88, movement 1.
 - e. Theme 1. This is a comparison of baroque melodic complexity with classical simplicity and directness.
 - f. The classical style, in general, failed to plumb the heroic or tragic levels of experience.
- C. Beethoven had to grapple with tumult in his personal life and in the sociopolitical events happening around him. The late 18th and early

19th centuries were tumultuous times, of which the chief historic developments were:

1. The Enlightenment.
2. The French Revolution (1789–1795).
3. The Age of Napoleon (1799–1815).

D. In order to appreciate Beethoven's music, we must understand Beethoven as a man shaped by his inner demons, his physical ailments, and his changing sociopolitical environment. The spirit of his time was change. The concept of the individual as master of his or her own destiny was emerging. Just as the world around him was moving in totally new directions, Beethoven was opening up a whole new world in music—and this is his historical significance.

II. The goals of the opening presentation (Lectures One through Four) are:

- A. To present an outline of Beethoven's life and compositional output to 1808.
- B. To start to understand Beethoven as a man of his time and as a deeply troubled man who was shaped by his emotional demons and physical ailments.

III. Beethoven's early life, the Bonn years, part 1: 1770–1780.

- A. He was born in Bonn, Germany, on December 17, 1770.
- B. There were three major influences on Beethoven's childhood:
 1. His paternal grandfather, Ludwig van Beethoven, the patriarch, was the *Kapellmeister* at the elector's court in Bonn.
 2. His father, Johann van Beethoven, was a mediocre tenor, incipient alcoholic, and underachiever.
 3. His mother, Maria Magdalena van Beethoven, was a depressed, disillusioned, and miserable woman.
- C. Beethoven despised his abusive father and maintained a psychological identification and reverence for his grandfather Ludwig throughout his entire life.
- D. Beethoven's brothers were Caspar Anton Carl van Beethoven (three and a half years Ludwig's junior) and Nikolaus Johann van Beethoven (six years Ludwig's junior).
- E. Beethoven's musical talents were recognized early; he received instruction in the clavier (harpsichord and fortepiano), organ, violin, and viola.

- F. Bernard Maurer, a friend of Johann, recalled the young Beethoven as lonely and withdrawn.
- G. Beethoven's "family romance."
 - 1. By 1790 Beethoven believed that his birth date was 1772 and that his birth certificate (dated 1770) was false.
 - 2. This belief was linked with his fantasy that he was really the illegitimate son of the King of Prussia.
 - 3. Even at the end of his life, when he knew the fantasy to be untrue, Beethoven refused to publicly deny it.

IV. Beethoven's early life, the Bonn years, part 2: 1780–1789.

- A. Beethoven "emerged" via his music.
- B. Beethoven began his studies with Christian Gottlob Neefe, the organist at the Bonn court. Neefe introduced Beethoven to the works of Johann Sebastian Bach. Beethoven was exposed to Bach's marvelous complexity and richness of sound (the simultaneous interplay of multiple melodies), his absolute precision, and his incredibly expressive palette.
- C. Beethoven received his first review as a virtuoso pianist on March 2, 1783.
- D. In 1784 he was hired as a salaried employee at the Bonn court to play organ, piano/harpsichord, and violin.
- E. In the spring of 1787 Beethoven traveled to Vienna to be evaluated and, perhaps, to study with Mozart. However, he was recalled almost immediately, due to his mother's terminal illness.
- F. After his mother's death, Beethoven became, by necessity, the head of his household.
- G. In 1789 Beethoven successfully petitioned the elector of Bonn (his employer and his father's employer) to grant the Beethoven brothers half of their alcoholic father's pension and to have their father removed from Bonn.

V. Beethoven's early life, the Bonn years, part 3: 1789–1792.

- A. On November 1, 1792 Beethoven prepared to depart again for Vienna, there to study composition with Haydn.
- B. Growing local fame as a composer brought Beethoven to Haydn's attention in the late spring of 1792.

- C. Beethoven was nearly 22 years old and considered himself to be an enlightened individual. He had only a grade school education, but he was a voracious reader and a tireless coffee-house debater.
- D. He left behind him a warm and supportive circle of friends.
- E. He took with him to Vienna a grand and dramatic pianistic technique, the likes of which no one had ever heard before.
- F. In order to understand why this technique so astonished Beethoven's audiences, we need to look briefly at two keyboard instruments of the late classical period: the harpsichord and the piano.
 - 1. The harpsichord was the standard keyboard instrument c. 1780.
 - a. It is essentially a keyboard-activated harp. The strings are plucked like those of a harp.
 - b. The keys have a rapid and brittle attack and little sustaining ability. In other words, the sound dies quickly.
 - c. The instrument is non-dynamic. In other words, it is not possible to play loud and soft.
 - d. The light action of the keyboard requires an extremely light touch.
 - e. Music example: Bach's Prelude in C Sharp Major, "Well Tempered Clavier," Book 1.
 - 2. History of the piano/pianoforte/fortepiano.
 - a. The piano was invented c. 1709 by Bartolomeo Cristofori; the early piano is called a *fortepiano*, meaning an instrument that can play loud and soft.
 - b. It is capable of dynamics (loud and soft) because of its hammer action. Its strings are not plucked, like those of a harpsichord, but hammered.
 - c. The piano gradually replaced the harpsichord as the keyboard instrument of choice.
 - d. Harpsichords and pianos were used interchangeably throughout the late 18th century.
 - e. The light action of early pianos required a correspondingly light, harpsichord-like touch.
 - 3. **Musical comparison:** The piano music and technique of Mozart is compared with the piano music and technique of Beethoven.

- a. Mozart's Piano Sonata in D Major, K. 576, movement 3 (1789). This work was written for piano, but very much in the style of harpsichord music.
- b. Beethoven's Piano Sonata, Op. 13, movement 1 (1796). This was written for a big, dynamic, sustaining instrument. This is true piano music.
- 4. Beethoven's original approach to the piano may be attributed to a number of factors.
 - a. He was of that first generation of pianists to actually grow up playing a piano rather than a harpsichord.
 - b. Beethoven's dislike of authority (tradition) and his need to express himself allowed him to conceive of the piano differently from his contemporaries.
 - c. Beethoven's experience as an organist led him to hear (and want!) grander and more heroic statements from the piano.

G. Beethoven departed Bonn on November 2 or 3, 1792.

H. Johann van Beethoven dies on December 18, 1792.

VI. Beethoven in Vienna.

A. Beethoven the pianist.

- 1. It was as a pianist that Beethoven first attracted attention in Vienna. The Viennese had never heard such a pianist as Beethoven, accustomed as they were to the light, fluent, harpsichord-derived piano technique of Mozart and others.
- 2. Beethoven outplayed every pianist in piano-rich Vienna.

B. Beethoven and the aristocracy.

- 1. Beethoven rapidly became the darling of the Austro-Hungarian aristocracy. Unlike Haydn, whose career was spent as the servant of an aristocratic family, and Mozart, who never managed to achieve for himself a permanent patron, Beethoven was an "equal opportunity" artist. He fought with everybody and insulted all of them, managing to retain his singularity throughout. The enlightened Viennese aristocracy was psychologically a very different aristocracy from that of Mozart. Thus they were more likely to tolerate Beethoven's tirades and outspokenness.
- 2. The list of Beethoven's patrons reads like a "who's who" of Austrian nobles.

3. Beethoven's most important patron was Prince Karl Lichnowsky.
- C. Beethoven's lessons with Haydn.
1. Franz Josef Haydn (1732–1809) was considered the preeminent German/Austrian composer at the time Beethoven began his studies in 1792.
 2. The lessons ran from November 1792 to January 1794.
 3. The relationship between Beethoven and Haydn was complex and tangled from the start. Beethoven was impatient with the established rules of classical musical composition and not respectful of the older composer, Haydn, who had written some of the greatest works in the genre.
 4. Beethoven hired Johann Schenk to help him with Haydn's assignments and he also misrepresented his financial circumstances and his compositional progress to Haydn.
 5. In January 1794 an angry and disillusioned Haydn (having discovered Beethoven's deception) discontinued Beethoven's lessons.
 6. Beethoven briefly continued his studies with Johann Albrechtsberger and Antonio Salieri. Again, however, his teachers complained that he showed no respect for the rules.
 7. Beethoven was able to get away with his rebellious attitude because he was the darling of the aristocracy. They indulged him. He had no need to ingratiate himself with his patrons in order to thrive as a composer.
- D. Beethoven's early Viennese compositions.
1. Beethoven's Viennese period (1792–1803) is one of assimilation.
 2. 1795 was the first big year in Beethoven's compositional career. The major works were:
 - a. Premiere and publication of the Piano Trios, Op. 1, Nos. 1–3.
 - b. Premiere of the B Flat Major Piano Concerto, Op. 19, (now known as No. 2)
 3. The significance of Beethoven's Piano Trios, Op. 1, lies in the fact that:
 - a. The piano trio was traditionally a vehicle for amateurs.

- b. Beethoven's trios, Op. 1, stand in complete contrast to the trios of this time in that they are long, virtuosic, almost symphonic works.
 - c. Musical examples: Beethoven's Piano Trio, Op. 1, No. 1 in E Flat Major, movement 1 and Piano Trio, Op. 1, No. 3 in C Minor, movement 1.
 - d. Note that the pieces are played on an early piano—a lighter and more brittle sound than that of the modern piano.
- E. Beethoven made his reputation in the eyes of the Viennese public in April 1800 with the public premiere of Symphony No. 1.
- F. Symphony No. 1 in C Major, Op. 21.
 - 1. This is a decidedly conservative work that pays frank homage to both Mozart and Haydn.
Musical comparison: Beethoven's Symphony No. 1, movement 2, is compared with Mozart's G Minor Symphony, K. 550, movement 2.
 - 2. Beethoven's symphony is, conservatism notwithstanding, full of innumerable "Beethovenisms" that mark it as very much his own.

VII. Beethoven's hearing loss.

- A. Beethoven's hearing loss began slowly, c.1796.
- B. This loss brought about a deepening emotional crisis which came to a head in October 1802 with the writing of the so-called Heiligenstadt Testament, in which Beethoven alternately offered his last will and testament, railed against God and mankind, contemplated suicide, discussed art, and determined, ultimately, to fight on.
- C. For Beethoven, his growing deafness realized his worst nightmares. He felt isolated and alone. He decided to avoid company as much as possible, lest people should guess, to his further mortification, that he was going deaf. As a consequence, he was considered by many to be misanthropic.
- D. While writing the Heiligenstadt Testament, Beethoven was composing one of his most brilliant and humorous works, the Symphony No. 2 in D Major, Op. 36.
 - 1. **Musical Example:** Beethoven's Symphony No. 2, movement 4.

2. Beethoven wrote his most brilliant symphonies—Nos. 2, 7, and 8—when he was at his most depressed.
3. After the Second Symphony, the classical model would no longer serve Beethoven's increasingly self-expressive, heroically conceived symphonic ideas.

VIII. Beethoven and Napoleon Bonaparte (1769–1821).

A. Some dates in French history:

1. July 14, 1789: the French Revolution begins.
2. 1792–1795: The Reign of Terror.
3. 1795–1799: The First Republic—The Directory.
4. 1799–1804: The Despotic Republic—the First Consulate.
 - a. War hero Napoleon Bonaparte came to power in 1799.
 - b. He promised and delivered peace with Austria and Germanic nations.
 - c. Napoleon Bonaparte became “First Consul.” He was essentially an enlightened despot.
5. In 1803 Napoleon was poised to “bring the Revolution” to all of Europe.

B. Beethoven had a love/hate relationship with the image of Napoleon.

1. Love.
 - a. Beethoven saw Napoleon as a symbol of revolt against authority. Indeed, he identified with the French “revolutionary” and so admired him that, in 1803, he seriously contemplated moving to Paris, at that time the monetary and political capital of Europe.
 - b. Beethoven determined, probably after the fact, to dedicate his next symphony (Symphony No. 3) to Napoleon as an entrée into Parisian musical society.
2. Hate.
 - a. In 1804 Napoleon declared himself emperor.
 - b. Beethoven, now disillusioned with a man who had proven himself to be just another tyrant, retitled his Third Symphony, “Eroica,” the heroic symphony.
 - c. Any trip or move to Paris was put on permanent hold after Napoleon's attack on Austria in 1805.

IX. The progressive steps that led Beethoven to write the “Eroica” Symphony.

- A. The image of Napoleon as a hero was a popular perception.
 - B. Beethoven was struggling with his continuous hearing disability.
 - C. His unhappy upbringing had its effect on his psyche as an adult.
 - D. European society was changing.
 - E. All these influences liberated Beethoven's sense of the heroic and the grandiose. The Symphony No. 3 was a work that expressed a heroic kind of music that no one had heard before, but for which there was a place in Beethoven's tumultuous world.
- X. Premiered at a public concert on December 22, 1808, Symphony No. 3 was Beethoven's final, crushing assault on the classical style. The circumstances of the concert were as follows:**
- A. The concert was performed from 6:30 p.m. until 10:30 p.m.
 - B. The all-Beethoven program featured no fewer than eight premieres. These included Symphonies Nos. 5 and 6; Choral Fantasy, Op. 80; and several movements from Mass for Prince Esterhazy, Op. 86.
 - C. The circumstances were bad: freezing weather and a poorly rehearsed group of surly musicians. The public's response was poor.
 - D. To remind ourselves of the refined and decorative musical style of the day and how greatly Beethoven's music differed from it, we compare the opening bars of Haydn's Symphony No. 104 with those of Beethoven's Symphony No. 5.
- XI. Conclusions.**
- A. Once achieved, the expressive power and compositional innovations representing Beethoven's Symphony No. 3 and the heroic style remained in place for the next 15 years. The essence of the heroic style:
 - 1. Music may be viewed as a legitimate form of self-expression.
 - 2. Composers need use only those elements of the past and of tradition that they choose to use.
 - 3. Originality and individuality should be an artistic goal.
 - B. For many of his contemporaries Beethoven's music was difficult to listen to and hard to play. So why was Beethoven's music accepted, even embraced?
 - 1. Beethoven was a completely honest composer.

2. Love him or hate him, contemporary audiences heard and understood the truths in his music, music that reflected the truths of their time better than any other.
3. Beethoven's heroic, self-expressive music helped shape the Viennese people's self-image at a crucial and difficult time. They had been crushed by Napoleon. The nation's morale needed a boost and it was found in Beethoven's music.
4. **Musical Example:** Beethoven's Symphony No. 5, movement 4—symbolic of heroism, power, and macho life force.

Lectures Five–Six

Symphony No. 1—Beethoven as Classicist— Tradition and Innovation, I-II

Scope: Lectures Five and Six examine the “new path” that Beethoven began to forge with his first symphony. We see his innovations within the context of contemporary events and the prevailing classical style. Symphony No. 1, Beethoven’s great classical-era symphony, is analyzed along with discussions of the musical style and the major musical forms of the Classical Era, the most important of which is sonata-allegro form.

Outline

- I. Introduction.**
 - A.** Beethoven’s symphonies exemplify the individuality and individual emotional expression wrought by Enlightenment humanism, the French Revolution, and the age of Napoleon.
 - B.** Beethoven’s symphonies “do” many different things:
 - 1.** They mirror a European world in a state of great change.
 - 2.** They document Beethoven’s personal and ongoing compositional and expressive development.
 - 3.** They are, individually and intrinsically, great works of art.
 - C.** Our agenda is to study Beethoven’s life and environment for how they help us to hear and understand the nine symphonies themselves.
- II. Symphony No. 1 in C Major, Op. 21 (1800): background.**
 - A.** In order to understand Beethoven’s relationship with the established classical style of his day, we must be acquainted with the:
 - 1.** Essentials of the Viennese classical style, as described in Lecture One.
 - 2.** The classical symphony was established by 1780.
 - a.** It was a large instrumental composition for orchestra, typically four movements in length.
 - b.** A movement is a self-standing piece of music with a beginning, a middle, and an end.

- c. Movement 1 is typically the most intellectually and emotionally challenging of the four movements. It is in sonata form (or sonata-allegro form)—to be discussed later.
 - d. Movement 2 is lyrical and slow.
 - e. Movement 3 is a dance.
 - f. Movement 4 is fast, frisky and upbeat.
 - g. All the movements are self-standing and related by key.
- B. Genesis.**
1. Symphony No. 1 was completed in early 1800. It appeared five years after Haydn's last symphony (No. 104 of 1795) and 12 years after Mozart's last symphony ("Jupiter" Symphony of 1788).
 2. Beethoven's first symphony is, on the surface, a fairly conservative work.
 3. In its details, however, Beethoven's first symphony demonstrates a wealth of original and novel ideas. It is particularly in the first and third movements that Beethoven begins to separate himself from the models of Haydn and Mozart.

III. Musical Form.

- A.** Our approach to Beethoven's symphonies will require a passing knowledge and understanding of classical-era musical form.
- B.** Musical form refers to the formulaic structures upon which a composition is based.
- C.** Each era has its musical forms. These are societal and cultural givens shared between a composer and his/her contemporary audience. They provide a frame of reference as a guide for both the composer and his listeners.
- D.** The classical-era musical forms are those musical processes that evolved in order to accommodate the Enlightenment-inspired emphasis on clear, tuneful melody and clear, balanced structure.
- E.** There are four main classical musical forms. They constitute Beethoven's essential compositional inheritance.
 1. Theme and Variations form: A theme is stated and then varied.
 2. Minuet and Trio form: Typically this is the form of the third and sometimes the second movement. An opening minuet (A) is contrasted with a second minuet, called a trio (B), and is

then stated again. The structure is known as ternary or ABA form.

3. Rondo form: A main theme alternates with contrasting episodes.
 4. Sonata-allegro form is the most important of basic classical forms.
 - a. It is based on at least two principal, contrasting themes.
 - b. It is typically the first, and often the last, movement form of a multi-movement Classical Era composition.
 - c. All nine of Beethoven's symphonies begin with sonata-allegro (or sonata form) movements.
 - d. The four main sections of a sonata-allegro form movement.
 1. Exposition: This section introduces the main themes.
 - a. Theme 1 is typically more lively and dramatic.
 - b. **Musical Example:** Beethoven's Symphony No. 1, movement 1, theme 1.
 - c. Theme 2 is typically gentler, more lyrical, and in a new key.
 - d. **Musical Example:** Beethoven's Symphony No. 1, movement 1, theme 2.
 - e. The exposition ends with a cadence. This is a set of harmonies that brings the section to a close.
 2. Development: In this section the themes are developed, extended, fragmented, and freely altered.
 3. Recapitulation: In this section the themes return in their original order, but with important changes relative to the exposition. Theme 2 returns in the tonic (home) key.
 4. Musical examples: Beethoven's Symphony No. 1, movement 1, theme 1 recapitulation and theme 2 recapitulation.
 5. Coda: This is closing music.
- Note:** Classical musical forms and the classical symphony are discussed in length in Professor Greenberg's Teaching Company series entitled: *How to Listen to and Understand Great Music*, Lectures 18–26.

IV. Beethoven's Symphony No. 1 in C Major, Op. 21: analysis with references to the WordScore Guide™ and musical examples.

- A. Movement 1: sonata-allegro form.
1. Analysis of the introduction.
 - a. **Musical Example:** introduction to movement 1.
 - b. This introduction is a stately, French Overture-like piece of music that is, on the surface, genuinely Haydnesque.
 - c. **Musical Example:** introduction to Haydn's Symphony No. 88 of 1788.
 - d. Unlike a typical Classical Era introduction, Beethoven's introduction to Symphony No. 1 is filled with harmonic ambiguity, tension, and instability.
 - e. Beethoven's introduction is not merely introductory, but it will play an important structural role in the body of the movement.
 - f. **Musical example:** introduction to Symphony No. 1. As we can now clearly see, in the context of a typical classical introduction, Beethoven's introduction is audacious enough to justify the critical reception accorded it at its premiere. It is something that Haydn would not have written.
 2. Theme 1, theme 2, development, recapitulation and coda are discussed with reference to the Wordscore Guide™ and using musical examples throughout.
 3. Theme 1.
 - a. This is a lively, triadic theme. A triad is the basic three-note harmony that defines a key. In the key of C Major, the main key of Beethoven's Symphony No. 1, the three notes of the triad are C-E-G.
 - b. Typical of so many of Beethoven's sonata-allegro themes, theme 1 is constructed of small motives, simple almost to the point of banality. They constitute the building blocks of Beethoven's development section.
 - c. We can now see that the dissonant, unstable harmonies of the introduction to movement 1 are drawn from the harmonic profile of theme 1.
 - d. Quintessentially Beethovenian are the rhythmic compressions that drive the music forward and generate momentum.
 4. Theme 2.
 - a. This is a contrasting, gentle, and lyrical theme.
 - b. It is based on motivic elements first heard in theme 1.

5. Development.
 - a. The development section is in five parts.
 - b. It is traditional and classical in its limited dramatic scope.
 - c. It is built almost entirely using sequences. A sequence is the repetition of a motive at different pitch levels.
 - d. Note how brilliantly Beethoven maneuvers his way from the remote key of A minor back to the tonic key of C major in the last section of this development. He does it with just a handful of well-chosen notes.
 6. Recapitulation.
 - a. This section brings back the two main themes.
 - b. It takes the material of the introduction to movement 1, unites it with theme 1 and develops this new material.
 - c. Theme 2 returns, as expected, in the tonic key of C Major.
 7. Coda: This is vigorous and quite long.
- B. Movement 2.**
1. This movement is in sonata-allegro form, with some fascinating rhythmic twists and gentle lyricism.
 2. This movement is most notable for its resemblance to the second movement of Mozart's G Minor Symphony, K. 550.
 3. **Musical example:** comparison of Beethoven's Symphony No. 1, movement 2 with Mozart's Symphony in G Minor, K. 550, movement 2.
- C. Movement 4, sonata-allegro form**
1. This movement is sparkling and playful in mood.
 2. It is fully within the spirit of a Haydn symphonic finale.
 3. **Musical example:** comparison of Beethoven's Symphony No. 1, movement 4, with Haydn's Symphony No. 88, movement 4.
- D. Movement 3, minuet and trio form.**
1. This is the most original movement in the symphony.
 2. Minuet: background.
 - a. The minuet is a dance of French origin.
 - b. It is a stately three-step of moderate tempo.
 - c. It is the only Baroque Era dance to survive into the instrumental music of the Classical Era.
 - d. The Classical Era minuet and trio movements typically retain the dance-like spirit of their baroque antecedents.
 - e. They also typically retain the formulaic structures of their baroque antecedents.

- f. **Musical example:** Haydn's Symphony No. 88, opening bars of the Minuet (movement 3), compared with Beethoven's Symphony No. 1, Minuet (movement 3).
- 3. Beethoven's minuet does not retain the spirit of the elegant classical dance.
- 4. The formulaic, courtly minuet and trio is to be the first "victim" of Beethoven's conviction that musical form must be used contextually, not dogmatically.

V. Conclusions.

- A. Despite its obvious debt to Haydn and Mozart, Beethoven's Symphony No. 1 displays extraordinary and mature integration of musical materials. Three, of many, examples are:
 - 1. The integration of the introduction to movement 1 in theme 1.
 - 2. The careful transformation of simple motives into new-sounding elements, e.g.: motive 3 of theme 1 becomes the great bulk of theme 2 in movement 1.
 - 3. The adaptation of the movement 1 recapitulation into the minuet theme of movement 3.
- B. The symphony well displays Beethoven's bawdy sense of humor and his zero tolerance of the stately world conjured up by the minuet.
- C. The symphony displays a visceral, rhythmic intensity that is very much Beethoven's own.

The Homophonic Forms of the Classical Era

The following three forms were all developed from Baroque era models

Theme and Variations Form

A theme (\mathcal{A}) is stated. In all likelihood, it will be a memorable melody, or tune. Each subsequent section — each variation — will alter some aspect or aspects of the theme.

 \mathcal{A}

(theme)

Minuet and Trio Form

An expansion of the Baroque era dance form, this form features the large scale contrast between two minuets. The middle, or contrasting minuet, is called the Trio (\mathcal{B}) to distinguish it from the 1st Minuet (\mathcal{A})

Minuet

 \mathcal{A} $\parallel : a : \parallel : b : a : \parallel$

Rondo Form

The rondo is based on the simple (and potentially complex!) concept of periodic thematic return of a central theme after different contrasting episodes

 \mathcal{A}

(theme)

\mathcal{A}^1	\mathcal{A}^2	\mathcal{A}^3	<i>etc. - - -</i>	<i>Coda</i>
(variation 1)	(variation 2)	(variation 3)		

Trio
 \mathcal{B}
 $\parallel c : \parallel d c : \parallel$

Minuet (*da capo*)
 \mathcal{A}
 $\parallel a \parallel b a \parallel$

\mathcal{B}	\mathcal{A}	\mathcal{C}	\mathcal{A}	<i>Coda</i>
(contrasting material)		(new contrasting material)		

Sonata-Allegro Form

Strictly a creation of the Classical Era, sonata form is modeled on the dramatic interaction and development of two or more main characters as demonstrated in opera

Exposition

The “characters” (themes) are introduced

Theme 1

Typically dramatic and forceful

Tonic key (home)

“Aria”-like

Modulating Bridge

Transitional passage features only melodic fragments and constantly changing harmonic centers (modulation)

“Recitative”-like

Development

The themes interact dramatically! Fragments of themes will be heard over constantly shifting and changing harmonies. This is the “action” sequence of the movement, during which time great musical drama and tension can be created

“Recitative”-like

Recapitulation

The themes return in their original order, with some important harmonic changes

Theme 1

Tonic key (home)

“Aria”

Modulating Bridge

Transitional

“Recitative”

Coda

An additional section of music added to bring the movement to a convincing conclusion



Theme 2

A “new” character,
typically quiet and lyric,
contrasts with Theme 1

New key

“Aria”-like

Cadence Material

Brings the character
“introductions” to a
conclusion

“Recitative”-like

C
L
O
S
E
D

C
A
D
E
N
C
E

Theme 2

Tonic key

“Aria”

Cadence Material

“Recitative”

WordScore Guide™: **Beethoven** *Symphony No. 1 in C Major*

MOVEMENT I *Sonata-Allegro form*

Introduction

"Adagio molto" (♩ = 88)" duple meter (4/4)

Part 1: Series of dominant chords resolving upwards; creates great tonal ambiguity, which is not resolved until the very end of the **Introduction**

C7 F G7 A min D7 G

(Note: Long range chromatic ascent in soprano from E to A)

Exposition

Allegro con brio (♩ = 112)

13

Theme 1

Lively, triadic strings alternate with chromatically rising winds (drawn from **Introduction**)

motive 1 motive 1A motive 2 motive 3 motive 4

C
L
O
S
E
D

C
A
D
E
N
C
E

C Major

ff

a

C Major

p

a¹

a²

ext. . .



Op. 21 (1800)

5

Part 2: Grand, sweeping
16th note scale
fragments (reminiscent
of the French Overture)
underlaid by throbbing
low strings and bassoon

8

Part 3: Cadential
phrase in tutti
comes to rest on A

12

G⁷ in winds

Low strings
outline
rising/falling
G Major/G⁷
collections

p



f

p



f

33

Modulating Bridge
Energetic and vigorous; features
motives **1A** and **4**

O
P
E
N

C
A
D
E
N
C
E

(G⁷!)

P
A
U
S
E

53

Theme 2

Series of gently descending motives are augmented version of motive 3



a
G Major
p

Note: Baseline drawn from motive 2 ; Syncopations (ms 57-60) keep this theme from sounding too lyric/laid back!

a'

88

Cadence Material

Part 1: Filled with motives from Theme 1 in approx this order:

motive	motive	motive 4	motive
I	IA	motive 2	4
<i>f</i>			(inv.)
		<i>ff</i>	

Development

110

Part 1: Sequential dialogue:
motive IA 1st violins
+
syncopated dim 7 chords
in winds & lower strings

1x	3x total 2x	3x
A Major	D Major	(G Major)
<i>p</i>		

122

Part 2: Sequence built with motive 2 (these same arpeggio just appeared in the bassline of Part 1!)

1x	3x total 2x	3x ext ...
c minor	f minor	B ^b Major
<i>p</i>		

136

Part 3: Descending/ ascending version of motive 3 (augmented version from Theme 2) imitated in 1st & 2nd violins

B ^b 7 harmony	→
(V of E ^b)	
<i>p</i>	<i>ff</i>

69

Vigorous,
repeated notes
outline further
augmented
version of
motive 3

b

f < *ff*

77

Even further (!)
augmented
version of
motive 3 in
oboe and
bassoon

*a*²

(g minor-ish)

pp

100

Part 2: Augmented version of
motive 3; much like Theme 2

*a*²

violins/flute/clarinet

p

Descending
winds

over
G7 chords
in strings



ff

144

Part 4: Sequence
built on imita-
tions of motive 1

1x	2x	3x	total
E ^b	F	G	ext...
Major	Major	Major	

155

Augmented
versions of
motive 3 in
winds as
motive 1
continues in
strings

<

160

Part 5: Stormy
dialogue pits
strings
(motives 1 + 3)
as
winds
(motive 3,
augmented)

a minor

ff

172

Note facile &
surprising reso-
lution of "E"
to "F," which
then descends
through a G7
chord, (aug.
motive 2!)

Back to C Major

> *p* <

Recapitulation

177

Theme 1

Orchestral unison celebrates the theme's return

a a'

C Major

ff

188

Introduction Development in place of "*a*²" of **Theme 1**, a mighty series of upwards resolving dominant chords punctuated by motive **3**

(Note: rising chromatic soprano of an 11th! — D ➔ G)

p

cresc. ...

ff

198

Modulating Bridge

Considerably shorter than **Exposition's**; Bridge features motive **3** in original and augmented versions

ff

➤

Coda

259

Part 1: Sequence:

Descending arpeggio of **Expo** & **Devel** endings (motive **2** aug) in winds

over

motives **I** & **IA** in strings

1x

$\frac{3x}{2x}$

3x

C⁷/F Major A⁷/D Major

G⁷ ➤

p

➤

ff

271

Part 2: Vigorous cadential chords;

Note: motive **4** in bass

206

Theme 2

a *a*¹ vigorous repeated notes oboe / bassoon
b *a*²
 C Major c minor-ish

p *f* < *ff* *pp* *f* < *ff*

241

Cadence Material

Part 1: Filled with motives from **Theme 1**

254

Part 2: Augmented version of motive **3**

C
L
O
S
E
D

C
A
D
E
N
C
E

C Major

277

Part 3: **Theme 1**, though now not sequential; three phrases all on tonic pitch level (phrase "*a*" 3x total!) (motive **1A** ➔ motive **2**)

a *a* *a*
ff

289

Part 4: Big tutti arpeggiated descent on C Major Harmony

ff

Five concluding C Major chords

tutti

ff



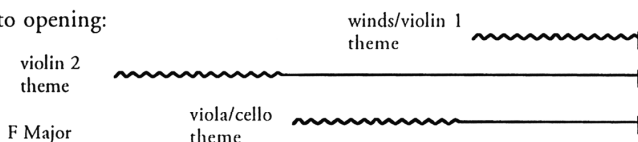
MOVEMENT II *quasi Sonata-Allegro form*

"*Andante cantabile con moto* (♩ = 120)" triple meter (3/8)

Exposition



Fugato opening:



27

Theme 2

Airy, sequential theme has much in common, motivically, with **Theme 1**

strings

a

C Major

p

winds

***a*¹**

(Note ornamental string accomp.)

42

Another sequential phrase, this one dominated by fanfarish dotted rhythms

strings

b

p

46

tutti

***b*¹**

f

Development

65

Part 1: Extraordinary modulation obliterates C Major; opening 2 notes of **Theme 1** (diad) grows to D^b Major!



Recapitulation

101

Theme 1

Note highly embellished counter melody now added to the fugato, creating and ornamental, almost "frilly" effect

violin 2 theme

winds theme

viola theme

F Major

pp *cresc.* -----

120

Cadence unit

As before;
note
syncopations

f

127

Theme 2

strings

a

F Major

p

154

Cadence Theme

Staccato 16th-note triplets in violins/flute

vs

Dotted 16th/32nd-note pedal "C" in timpani

+

Alternating chords in strings and winds/horn
creates duple cross rhythm

Coda

163

Part 1: Ascending/
descending sequences
based on motives from
Theme 1

p \blacktriangleleft *f* \blacktriangleright

182

Part 2: (Very much like

Development Part 2)

Theme 1 diads/motives in
winds/1st violins

over

dotted 16th/32nd-note
chords

182

184

186

188

I - V⁷ - I - V⁷

135

142

149-153

winds

strings

tutti

*a¹**b**b¹*

(Note
ornamental
string
accomp.)

*p**f*

Note syncopations and rising
chromatic sequence which brings
this theme to its conclusion:

1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
>			>			>								
F ⁴ ₃			B ^b G ⁷			C A ⁷			B ^b C ⁷			F		

190

Part 3:

"The last six bars are the nearest thing to a wink you
could expect to find in music." — A. Hopkins

The musical score for Part 3, measures 190-195, is written in 2/4 time. The melody in the right hand begins with a piano (*pp*) dynamic and features syncopated rhythms and chromatic movement. The bass line in the left hand provides harmonic support, also marked with *pp* and *f* dynamics. The piece concludes with a double bar line.

MOVEMENT III "Menuetto" (bah!)

"Allegro motto e vivace (♩. = 108)" triple meter (3/4)

Minuet

a

b

A [Up, up and away! Long, somewhat chromatic ascent of a 12th would seem to be drawn from ms 188–198 of **MOVEMENT I**, which itself was an extension of motive **4**] :

[9] Long harmonic excursion arrives in Db Major at ms 25 (Note half/whole step motive drawn from last measures of "**a**")


C Major → G Major


p

[80]

c

B [Dialogue between two highly contrasting elements: winds play static, repeated chord: *vs* violins play quick, scurrying line] :

C Major → G Major
p

[104]

d

Dialogue:
clarinets + horns play chord
vs
violins play scurrying fragments

G7
p

34

Mysterious
return trip
using 2-note,
half-step
motive in cello
+ flute; rising
semitones
sound lots like
MOVEMENT I
Introduction

45

Forceful
version
of "*a*"

C Major
ff

*a*¹

62

Note:
syncopations on
beat 2 accentuate
D^b which is here
revealed as a N⁶
over a "C" pedal
(small scale
semitone
relationship =
large scale tonal
relationship — C
Major/
D^b Major!)

66

Syncopated
build to
cadence

p < *ff*

C
L
O
S
E
D

C
A
D
E
N
C
E

C Major

"Fine"

122

*c*¹

Dialogue:

tutti plays static, repeated chords
vs
violins play scurrying lines

Note syncopations which help to drive the
trio towards its conclusion, ms 134–137:

| 1 2 3 | 1 2 3 | 1 2 3 | 1
 > > > (>)

"Minuet
da capo al
fine"

MOVEMENT IV *Sonata-Allegro form* duple meter (2/4)

Introduction "*Adagio* ($\text{♩} = 63$)"

Impressive is the word for the opening gesture of the finale, a giant unison G from the entire orchestra sustained with the fullest tone. After such an opening, great events must surely lie ahead. In fact the giant unison is a giant leg-pull; like a bevy of hesitant beginners clutching unfamiliar instruments, the first violins make abortive attempts to play a scale, progressing one note further each time.



Exposition "*Allegro molto e vivace* ($\text{♩} = 88$)"

Theme 1

A sparkling, playful, Haydn-esque theme springs forth from the hesitant **Introduction**:



a

C Major

p

30

Modulating Bridge

Brilliant, fanfarish passage features repeated notes and falling scales (inversion of the rising scales of the **Introduction** and ♩^1 of **Theme 1**)

56

Theme 2

Dainty, dance-like theme heard over a sturdy walking bass:



G Major

p

The loss of confidence on the first note of bar 5 just when things were beginning to go better is delightfully human. It seems that one conductor* in Beethoven's time habitually omitted this passage because he felt it would make the audience laugh; he could not accept that such a game of peekaboo could belong in a symphony, yet Beethoven is clearly playing a game. Haydn would have appreciated the joke to the full, being much given to such musical pranks himself. — A. Hopkins

* The aptly named "Turk," director of the musical society of Halle

15

Rising scale from the **Introduction** is heard augmented in bassoon and low strings against repeated notes/appoggiaturas



b

p

23

C
L
O
S
E
D

E
X
P
L
O
S
I
V
E

*b*¹



C Major

ff

70

Rising cadential passage;
Note:
– syncopations
– rising chromatic soprano ms 71–74 a la **Movement I** (motive 4)

86

Cadence Material
Sequence of upwards scales (drawn from the **Introduction**) and fanfares brings the **Exposition** to a roaring conclusion

f *ff*



Development

A brilliantly composed development in which Beethoven gets maximum mileage out of the seeming banal 16th-note scale of the **Introduction**

98

Part 1: Quiet, somewhat ominous rising sequence picks up where the **Exposition** ended; it features:

- rising scales
- nervously rising/falling semitones (**Minuet**, phrase *b*)

108

Part 2: Whoa! A sudden and explosive arrival in B[♭] Major sees
 – augmented version of rising/falling semitone in winds
 – descending arpeggios in violins
 – powerful tremolos in other strings

ff

148

Part 6: Series of massive, ascending scales outline G Major collection; gives way to

ff

156

Vehement string and wind/brass G chords (V of C) over rumbling, falling/rising semitone in low strings (“G”–“F[♯]”)

Pedal “G” continues

Recapitulation (abbreviated)

164

Theme 1

strings

strings +
bassoon

a

b

C Major

p

p

179

Note: This phrase is significantly extended; the extension takes the place of the modulating bridge

b¹

p < *f* >

192

Theme 2

Much as before; initially dainty and dance-like

C Major

p

<

116

Part 3: Theme 1
sequence features
“*b*” in
counterpoint
with rising scale
of “*a*”!

p

122

Part 4: Scurrying scales
drawn from opening
Theme 1, “*a*,”
completely take over the
music, coming faster
and faster; more and
more instruments join in

p

(Note: Basses drop out at
ms 126 — why?)

140

Part 5: Powerful tutti
outburst brings back
rising, scalar 8th-note
melody (an
augmentation of the
16th-note scale of
Theme 1) from the
bridge

f *ff*

Pedal “G” →

160

Tutti gives way to chirping winds, which
pick up the falling/rising semitone
motive and playfully descend to

p

Rising 16th-note
violin scale

210

Rousing cadential
passage

Note:

- syncopations
- rising chromatic
line ms 211–214

f *ff*

226

Cadence Material

Sequence of upwards sweeping
scales and huge, tutti fanfares
would seem to signal an event of
monumental scope and impact!

ff

F[#]07 G[♯]!

Coda

Instead of fireworks, a mouse runs up the clock.

— A. Hopkins

237

Part 1: Quiet rising
16th-note scales scurry
across each other in a
new version of the
opening **Introduction**

p

244

Part 2: Theme 1
brisk and energized

violin 1/flute

strings +
bassoon

explosive
tutti

a

b

b¹

C Major

p

f

p

ff

C Major

C
L
O
S
E
D

C
A
D
E
N
C
E

266

Part 3: Exclamatory chords,
cadential motives and quiet,
upward scales alternate,
building up to ...

f

p

<

284

Part 4: Massive
rising C Major
scales

ff



Ringing series of C
Major chords bring
the movement (and
the symphony) to its
conclusion

||

*End of
Symphony*

Lectures Seven–Eight

Symphony No. 2—Beethoven at the Edge, I-II

Scope: Lectures Seven and Eight analyze Symphony No. 2 of 1802. We see how this symphony pushed beyond the normal confines of the classical style to herald a heroic style that Beethoven fully realized in his Third Symphony. Also discussed is the Heiligenstadt Testament. Written in the same year as Symphony No. 2, the Testament is evidence of a major crisis in Beethoven's personal life as he realized he was going deaf. The extent to which Beethoven's development as a composer was affected by his fight with deafness is a crucial question to consider. These lectures suggest that Beethoven's immense originality and power as a composer owe a huge debt to his struggle with deafness.

Outline

- I. Heiligenstadt Testament.**
 - A.** This document was written in 1802 and found among Beethoven's papers after his death in 1827.
 - B.** The Testament is part apology, last will and testament, suicide note, and rant and rave against God and mankind.
 - C.** The Testament was written as a catharsis—Beethoven's need to catalog his despair over his hearing loss.
 - D.** The Testament was also notable for Beethoven's inability to write his brother Johann's name. Beethoven so loathed his father, Johann Sr., that he could not bring himself to use the name Johann. He preferred, instead, to leave a blank space when the name would clearly be called for.
- II. Beethoven's hearing.**
 - A.** The modern conception of Beethoven's early and profound deafness is inaccurate.
 - 1.** Beethoven's hearing was variable, sometimes even normal, as late as 1808.
 - 2.** His hearing took a precipitous turn for the worse in 1812.
 - B.** Beethoven's deafness.
 - 1.** 1814: Beethoven gave his last public performance as a pianist.

2. 1816: He began using an ear trumpet.
3. 1818: The first conversation books were written.
4. As late as 1822 Beethoven was still trying to conduct.
5. 1824: Beethoven was totally deaf in his right ear and had slight hearing in his left.

- C. Did Beethoven become a different composer because of the spiritual and physical isolation he suffered due to his hearing loss? Did he change because of the adversity he felt he had to conquer?
- D. Beethoven's ability to conquer adversity through his music is well demonstrated by his brilliant Second Symphony, composed during the period of crisis capped by the Heiligenstadt Testament.

III. Symphony No. 2 in D Major, Op. 36 (1802): analysis with reference to the WordScore Guide™ and musical examples.

A. Movement 1: sonata-allegro form.

1. Introduction.

- a. This is a lengthy, expressively rich four-part introduction.
- b. It is reminiscent of a French Overture, characterized by a grandiose, slow theme based on a dotted rhythm with sweeping scales.
- c. Part 3 of the introduction clearly evokes a French Overture.
- d. Part 4 of the introduction anticipates theme 1 of Symphony No. 9, 22 years in the future. This dramatic music will be revisited during the otherwise bright D major movement.
- e. **Musical example:** comparison of the introduction to Symphony No. 2 with theme 1 of Symphony No. 9, which is also in the key of D. There are, in fact, many correlations between these two works.
- f. Part 4 of the introduction is a transition to theme 1.

2. Exposition, theme 1.

- a. This is an energetic, effervescent theme based on nothing more than an embellished D major triad.
- b. As a triadic, straightforward, motivic theme it is typically Beethovenian.
- c. Music examples: Symphony No. 2, movement 1, theme 1.
- d. The brief but violent shift to the key of D minor at the end of theme 1 is not characteristic of the classical style, but absolutely characteristic of Beethoven.

- Music example:** D minor passage at the end of theme 1.
- e. This passage does not reappear in the recapitulation.
 - f. Theme 1 dominates the development section and the coda.
3. Theme 2, in two parts.
 - a. Part 1 is a delightful, march-like, triadic melody.
 - b. Musical example of theme 2, part 1.
 - c. Part 2 is a more dramatic phrase based on a motive drawn originally from theme 1.
 - d. **Musical example:** theme 2, part 2.
 - e. Musical example of the entire theme 2.
 4. Cadence: Instead of the expected cadence material, a series of theme 1 motives appears to serve as a transition to the cadence.
 5. Exposition: conclusion.
 - a. The exposition displays a tremendous variety of moods and music as well as extraordinary rhythmic energy.
 - b. **Musical example:** themes 1 and 2.
 6. Development.
 - a. The development section is in eight parts.
 - b. The thematic is mainly derived from theme 1.
 - c. Musical example of the development, part 2.
 - d. Musical example of the development, part 4.
 - e. Musical example of the development, parts 1–5.
 - f. The development, parts 6–8, focuses on motivic elements of theme 2.
 - g. **Musical example:** development, parts 6–8.
 7. Coda, in six parts.
 - a. The coda balances the lengthy introduction.
 - b. It builds to a powerful and invigorating conclusion.
 8. Conclusion.

This movement exhibits a scope, a degree of contrast and a rhythmic physicality that take it to the outer edge of the classical style.
- B. Movement 2, sonata-allegro form.**
1. This is a rich, lyric, and glowing movement.
 2. It is firmly within the tradition of the melodically rich *gallant* style of classicism.
- C. Movement 3, Scherzo.**

1. Beethoven's destruction of the classical minuet and trio is complete.
 2. Beethoven calls this movement a "scherzo."
 - a. The term—in use since the 1600s—literally means "I'm joking," or simply "joke."
 - b. Beethoven used this genre from here on (except in Symphony No. 8) to replace the minuet.
 - c. **Musical example:** opening of the Scherzo.
 - d. Beethoven's scherzi are typically fast to very fast. Although they often follow the formal outline of a minuet and trio, they have nothing to do with the courtly mood of the minuet.
 3. Analysis of the Scherzo.
 - a. The first part of the scherzo is based on a 3-note motive derived from the opening motive of theme 1, movement 2.
 - b. Its second part is a more tunefully conceived phrase.
 - c. It is a very original, rhythmically innovative theme.
 - d. **Musical example:** scherzo.
 - e. The trio is a rustic tune, again based on short motives.
 - f. **Musical example:** trio.
 - g. **Musical example:** the thematic connections between the trio of Symphony No. 2 and the trio from Symphony No. 9 are compared.
- D. Brief respite.**
1. Beethoven's Symphony No. 2 is among the longest symphonies written up to this time.
 2. The symphony initially received mixed reviews.
- E. Movement 4, sonata-allegro form.**
1. Theme 1.
 - a. This is a weird, comic, and completely unconventional theme.
 - b. **Musical example:** movement 4, theme 1.
 - c. This theme has been understood, almost from the beginning, as representing Beethoven's particular gastrointestinal problems.
 - d. **Musical example:** theme 1 in its entirety.
 2. Transition/bridge theme and theme 2.
 - a. These are more conventional, lyrical melodies.
 - b. **Musical example:** transition/bridge theme.

- c. Theme 2 is a playful dialogue between winds and violins.
 - d. **Musical example:** theme 2.
 - e. Lyricism notwithstanding, this section is “about” theme 1.
3. Development.
- a. This section focuses on the comic aspects of theme 1.
 - b. It is in six parts.
 - c. **Musical Example:** development section, parts 1–6.
 - d. This is marvelous, comic, and engaging music.
4. Coda, in nine parts.
- a. Coda means “tail.” This is a series of final cadences bringing movement 4 to its conclusion.
 - b. This coda is lengthy. Beethoven’s codas are getting longer.
 - c. It is filled with his ingeniously varied moods, musical variety, and tremendous rhythmic vitality.
 - d. **Musical Example:** coda in its entirety.
 - e. It is hard to believe that this brilliant movement was written at the same time as the Heiligenstadt Testament.

IV. Conclusions.

- A. Beethoven’s Symphony No. 2 exists at the outer edge of the classical style.
- B. In his next symphony, Symphony No. 3 (“Eroica”), Beethoven will break forever with the expressive restraint of classicism and take the entire Western musical establishment into a new era.

MOVEMENT I *Sonata-Allegro form*

Introduction


"Adagio molto (♩ = 84)" triple meter (3/4)

(Truly an opera-style overture — a predicate to thematic action)

Part 1: A powerful, tutti “coup d’archet” (“stroke-of-the-bow”) opens this movement with rhythmic point and not a small bit of macho

octave "D's"

 ff

Note: The pompous, short-long rhythm of this gesture () smacks of the old Baroque French Overture!

Quiet, lyric
passage
answers the
macho
opening

oboe/bassoon

D Major

p

flute/
clarinet

5

Another ringing "coup d'archet," this one clearly in D Major

 \mathbb{F}

12

Part 3: Long, graceful scalar lines in strings and winds expand grandly the sweep of the music and clearly evoke the sound and expressive world of the French Overture

B^b Major mod.

Heavily accented
downbeats create
a slow pulsation →

23

Dramatic, orchestral unison, d minor arpeggiated descent brings the **Introduction** to its climax; built on the “coup d’archet” rhythm:



Note: Compare this to the dramatic, orchestral unison, d minor arpeggiated descent which is the 1st theme of the 1st movement of the 9th symphony, 1824:



Strings play a light, trilling extension of the quiet lyric passage

p \leftarrow *f*

C
L
O
S
E
D

C
A
D
E
N
C
E
(D Major)

8

Part 2: Brief, sequential dialogue between lyric passage motives in strings/horn
and
“coup d’archet” motives in winds

b minor modulatory \rightarrow

p \leftarrow *sf* etc.

Another powerful “coup d’archet” redirects the harmony to

B^b Major
F7
ff

24

Part 4: Transitional

Broad, melancholy melody in low strings; accompanied by staccato triplets in violins

Melancholy melody in violins; accompanied by staccato triplets in low strings

29

Four powerful “coup d’archets,” each is followed by reverberant winds and trilling flutes and violins

Rapid violin descent

\searrow

\leftarrow

Exposition

"*Allegro con brio* ($\text{♩} = 100$)" duple meter (4/4)

34

Theme 1

Energized, effervescent theme built from extremely simple musical means: a rising/falling D Major triad embellished, in the rising portion, with 2 turn-like motives:



Dramatic, extended phrase sees sequential use of **Theme 1** motive and harmonic motion away from D Major

a^1
modulatory
 f →

73

Theme 2

Part 1: Delightful, march-like, triadic theme features a dialogue between quiet, restrained winds and a raucous tutti



Scurrying strings punctuate the thematic phrases
 p

81

More heavily orchestrated phrase; note trilling violins (like a band's flutes) in accompaniment

a^1
A Major
 p ff

102

A marvelous and unexpected event! Rather than the expected **Cadence Material**, a series of **Theme 1** motives slowly climbs upwards in the strings, which itself acts as a transition to the **Cadence Material**



C
L
O
S
E
D

C
A
D
E
N
C
E

A Major

112

Cadence Material
Part 1: Dialogue between

Theme 1 Descending arpeggio in tutti
motive in strings
 p ff

2x total

57

Brief, though powerful, d minor segment — replete with “coup d’archets” in the violins, hearkens back to the climax of the **Introduction**, itself in

d minor

61

Modulating Bridge

Explosive, high momentum music breaks free of **Theme 1**, consists of 2 angular, chromatic phrases:

Phrase 1:



a minor

Phrase 2:



a minor

Extended and slowing to a huge, orchestral unison cadence to ...

88

Part 2: Dramatic phrase based on a motive:



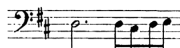
which is drawn from the opening of the bridge:



which itself grew out of the 1st measure of **Theme 1**:

b

ff



Cadential fanfares (note “coup d’archet” rhythms!)

ff

G#o7

C
H
O
R
D
P
A
U
S
E

120

Part 2: Syncopated strings tremolos, wind motives and brass fanfares

1 - 2 - 3 - 4 etc.

p

sf

126

Part 3: Brilliant descending A Major arpeggio in strings

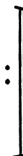
ff

C
L
O
S
E
D
C
A
D
E
N
C
E

Gently descending winds

p

A Major



Development Parts 1–5: Drama and a depth of dark expression far beyond anything in the Development of *Symphony No. 1*, Movement I

134

Part 1: Brief! The **Exposition** ending cadence and descending winds are heard again, though now redirecting the harmony to

f

p

138

Part 2: Theme 1 motive in low strings, sequenced upwards

d minor

modulatory

p

cresc. -----

146

Part 3: Sequence of Theme 1 motives imitated between low and high strings

g minor

modulatory

f

182

Part 6: Brief glimpse of Theme 2

G Major

p

186

Part 7: Sequence built on the final, ascending portion of Theme 2 heard in **Part 6**; the winds alternate with embellished, triplet violins

p

cresc. ----- ff

Recapitulation

216

Theme 1 (abbreviated)

Extended version of the opening phrase features harmonic motion away from D Major

a²

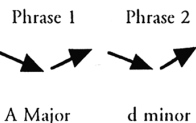
D Major modulatory



Note well: The brief though powerful d minor segment of the **Exposition** does not reappear; this darker aspect of the theme has already been well explored in the **Development**, **Parts 1–5**

233

Modulating Bridge
Explosive, high-momentum music, consists of 2 angular, chromatic phrases



158

Part 4: Dramatic passage sees

Theme 1 motive imitated between winds and violins

over

a chromatically descending bass line:

C B B^b A A^b → G

166

Part 5: The tension grows! Low strings and bassoon join the imitative fray; descending upper-string tremolos push the growing tension further forward

ff

170

D7 pedal harmony is reached; the dark mood brightens as the music slowly quiets

ff \Rightarrow *pp*

D⁷

O
P
E
N
C
A
D
E
N
C
E

198

Part 8: Retransition

Dramatic development of the rising, triadic, dotted-rhythm opening of **Theme 2**; the dotted rhythms, when isolated and repeated (as they are here), remind us more and more of the “coup d’archet” rhythm!

Stirring “coup d’archets” in strings and winds heard over wide ranging arpeggios in the 2nd violins

O
P
E
N
C
A
D
E
N
C
E
“C[#]s”
1st violins

245

Theme 2

extended and slowing

Part 1: Delightful, march-like theme

Part 2: Dramatic phrase; abbreviated

Cadential fanfares (note “coup d’archet” rhythms)

C^{#o7}
C
H
O
R
D
P
A
U
S
E

a *a¹* *b*

D Major

p ff p ff ff

274

The marvelous
and unexpected
Theme 1
motives slowly
climb upwards in
the strings

pp

< *ff*

C
L
O
S
E
D

C
A
D
E
N
C
E

D Major

284

Cadence Material

Part 1: Dialogue between

Theme 1 motives
in strings

Descending
arpeggio in tutti

p

ff

2x total

Coda

306

Part 1: Sequence
of gently
descending
winds

p

<

310

Part 2: Sequential,
overlapping dialogue
between

Theme 1 motive
and

gentle, descending
motive of **Part 1**

f

316

Part 3: Dialogue between
Theme 1 motive (*p*)

and

explosive, tutti chords (*ff*)

Note: These explosive, tutti
chords are once again
reminiscent of the “coup
d’archets” which have
characterized so much of the
movement

340

Part 5: Full speed ahead!
High energy, highly
syncopated music resembles a
non-modulatory version of
the **Modulating Bridge**

D Major

ff

350

Part 6: **Theme 1**
motive heard in
a gigantic or-
chestral unison!

f

Cadence chords,
heard in the
rhythm of the
“coup d’archet”

ff

||

292

Part 2: Syncopated string tremolos, wind motives and brass fanfares

1 - 2 - 3 - 4 etc.

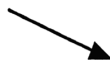
p *>*
sf

Part 3:
Brilliant descending D Major arpeggio in strings
ff

Cadence chords

304

Gently descending winds



326

Part 4: Extraordinary series of tutti harmonies, heard over a tension-building, rising chromatic bass line!

D E^b E^b F F[#] G A^b A B^b B^b C C[#] D D[#] E →

339

O
P
E
N

C
A
D
E
N
C
E

"A7"

MOVEMENT II *Sonata-Allegro form*

"*Larghetto* (♩ = 92)" triple meter (3/8)

Exposition

Theme 1

Idyllic, serene theme of great lyric beauty and dignity

16

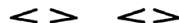


strings
a
A Major

clarinets/
bassoons
a¹

strings
b

clarinets/
bassoons
b¹



Note: Trumpets and drums are omitted from this movement, which is colored particularly by the sounds of the clarinet and bassoon.

47

Theme 2

A light, vocally conceived melody of Mozartean elegance and grace:



violins
a
E Major
p

Note: Striking pointillistic-type accompaniment in 2nd violins, oboe and flute

violins (embellished)
a¹

75

Another new phrase, this one featuring fanfarish harmonies followed by light, balletic motives in the 1st violins:



c
E Major

violins
c¹
pp

33

Transition/Bridge Theme

This passage, though it ultimately does effect the modulation to the dominant, exhibits too high a melodic profile to simply be called a “modulating bridge;” it is, rather, an engaging, lyric and truly operatic duet between clarinet/bassoon and violins:



A Major

p

MODULATORY CHORDS

ff p

55

New phrase features a semitone motive:



strings
b

strings/winds
b^t

p *cresc.* ----- *f* > *p* < *f* > *p* < *ff* >

66

Series of descending and ascending 4-note step motives

CASCADING CHORDS

ff

extended *p* < >

82

Cadence Theme

Extension/development of the “balletic” motives of **Theme 2**, phrase *c*



p

2nd violins/cellos

a

E Major

violins

a^t

extended

94

Syncopated, chordal exclamations

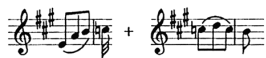
Gentle descent in the 1st violins

< *ff* *f p* > *pp*

Development

100

Part 1: Opening motives from Theme 1:

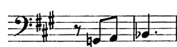


Heard in dialogue with staccato string scales

a minor modulatory →
p

108

Part 2: Last 3 notes of the opening, rising motive of Theme 1:



imitated and inverted

C Major mod. →
p

C
L
O
S
E
D

C
A
D
E
N
C
E

Same process: last 3 notes of the opening, rising motive of Theme 1 imitated and inverted

e minor E Major mod. →
f *p*

Recapitulation

158

Theme 1

strings *a*
A Major
p

winds *a¹*

strings *b*

winds *b¹*

Note: Embellished accompanimental figures in various strings



190

Transition/Bridge Theme

Extended version of this lyric and operatic passage features dialogue between clarinet, bassoon, 1st violins low strings and flute!

modulatory → *p* < *ff* >

O
P
E
N

C
A
D
E
N
C
E

"E"

(Theme 2 cont.)

Fanfarish harmonies followed by light, balletic motives

c
A Major
f / *p*

violins

c¹
pp

A Major

C
L
O
S
E
D

C
A
D
E
N
C
E

246

Cadence Theme

Expansion/development of the "balletic" motive of Theme 2, phrase *c*

strings/clarinet/bassoon

a
A Major
p

violins/flute

a¹

C
L
O
S
E
D

C
A
D
E
N
C
E

128

Part 3: Dramatic
sequence based
on the opening,
rising motive of
Theme 1

F Major f minor

ff

F Major

ff

C
A
D
E
N
C
E

C
H
O
R
D
S

138

Part 4:
Rising se-
quence
based on the
Theme 2,
phrase *b*
semitone
motive

p cresc. - - - f

148

Part 5:
Pounding,
throbbing
chords
modulate
to A
Major

Rising
string
arpeggios
further
outline a
cadence
to A
Major!

ff

p > pp <

212

Theme 2

Light, vocally conceived
melody of Mozartean
elegance and grace

violins

a

A Major

p

violins
(embellished)

a¹

strings

b

< >

tutti

b¹

<

extension

p

< >

C
A
D
E
N
C
E

C
H
O
R
D
S

Descending/
ascending 4-note
step motive

ff

Coda (brief!)

264

Dialogue be-
tween rising
Theme 1 motive
and
flute arpeggios

A Major

p

tutti
closing

ff

Two
final
tonic
chords

p

ext. →
< >

Syncopa-
ted chordal
exclama-
tions

ff

Gentle
descent
in 1st vlms

f p > pp

||

MOVEMENT III *Scherzo*

"*Scherzo Allegro* (♩ = 100)" triple meter (3/4)

Scherzo

Theme or motive? Three-note rising motive is uniquely scored: each 3-note rising motive is played by a different section of the orchestra at a different dynamic level!

low strings low strings

a **a¹**

D Major modulatory ➔ A Major

Note: This 3-note rising motive grows directly out of the opening motive of **Theme 1, Movement II**:



Trio

85

Charming, almost rustic tune assembled from 3- and 4-note rising/falling motives:

2 oboes/2 bassoons

C

D Major

"Fine"


17

39

50

59

A more "tunefully" conceived phrase (though still a quirky one) appears in the violins:



etc.

Note: Rising motive (now 4 notes long!) continues in low string accompaniment

b
A Major mod. ➔ B^b Major mod. ➔ **a²** D Major

Transition via isolated, disconnected unharmonized 3-note rising motives!

Climactic and extended phrase brings the **Scherzo** to a ringing conclusion

b¹ extended
C Major ➔ D Major
< ff

"Scherzo
da capo"

93

107

109

Heavy, peasant-like (almost crude!) trill and arpeggio (the entire phrase sustains a single harmony!)

strings
f
F[#] Major

Sudden and unexpected octave "A's" blow away the key of F[#] Major and pave the way for the return of D Major

2 oboes
2 bassoons
2 horns

c
D Major
p

winds,
horns
and
strings

c¹
D Major ext.

C
L
O
S
E
D
C
A
D
E
N
C
E

Movement IV *Sonata-Allegro form*

"Allegro molto ($\text{♩} = 152$)" *duple meter (2/2)*

Exposition

7

Theme 1

Weird, comic, completely unconventional theme opens with a motive that seems downright nonsensical:



a
D Major

*a*¹
ff / *p*

Note: The "opening motive" indicated above is actually two ideas in one: a "hic" (as in hiccup), burp, belch, whatever:



followed by a groan of pain, "oww!":
(music, like life, is often not pretty)



52

68

Theme 2

A playful, comic dialogue between long-note descending motive in winds and quick, scurrying responses in the violins:



a
A Major
p

*a*¹
a minor



"Vulgar and delicious!"
— Roger Norrington

12

Cadential phrase
alternates wind
"hics" with a
vigorous string
melody

b

f ff

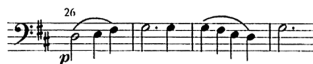
O
P
E
N P
A
C
A U
D S
E N
E C
E

Octave
"A's"

26

Transition/Bridge Theme

is everything **Theme 1** is not:
smooth, lyric, melodic in a
more conventional sense:



Transition theme rises from the
low strings to the high winds and
distracts us, momentarily, from
the rather crude opening of the
movement

"dolce"

D Major

p

cresc. ----- f

44

Brief,
vigorous
modula-
tory
passage

84

Cadence Material

Part 1: Vigorous,
energized passage built
on **Theme 2** motives

Note: Staccato, rising
arpeggios in the bass
instruments

A Major

f

ff

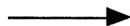
Part 2: Series of quiet
"hics" in violins accom-
panied by frankly
flatulent arpeggios in
a solo bassoon

p



pp

modulatory



Part 3: "Hics"
alone, in the 1st
violins, F# ▶ G
(implies an A7
chord, V7 of D
Major)

cresc. -----

Development

108

Part 1: Theme 1

Sounding at first like an **Exposition** repeat, the opening phrase of the theme is heard as it was in the opening of the movement

a *a*¹
D Major D Major → minor!
f / *p* *ff* / *p*

119

Part 2: A rather serious (for a change) bit of music — the trilling portion of **Theme 1**, phrase *a* (oww!) heard over a Pedal “D” →

d minor
f

131

Part 3: Sequence based on the tail portion of **Theme 1**, phrase *a*

modulatory →
f p etc.

157

Part 5: Dramatic, orchestral unison descent in the strings leads to...

f  *ff*

... another, louder orchestral unison in winds and strings

165

Part 6: Gigantic, gut-wrenching “hics” (“urps!”) alternate between winds and strings

Note: Call the doctor! This sounds serious!

f[#] minor
ff

Recapitulation

185

Theme 1

As in **Exposition** (hic!)

a *a*¹ *b*
D Major
f / *p* *ff* / *p* *f* *ff*

O
P
E
N
P
A
U
S
E
C
A
D
E
N
C
E
Octave
“A’s”

210

Transition/Bridge Theme

Smooth, lyric, “conventionally” melodic, rises from the low strings

Brief, vigorous modulatory passage

“dolce”
D Major
p

cresc. ----- *f*

139

Part 4: Sequence based on the trilling portion of **Theme 1**, phrase **a** (oww!) in the low strings and bassoon is accompanied by nervous string tremolos and pointilistic winds

149

Tremolos and pointilistic accompaniment take over!

modulatory $\xrightarrow{\hspace{2cm}}$
f p $\hspace{4cm}$ *f p*

p cresc. -----

The attack passes!
 Two quiet, exquisitely comic
 "hics" effortlessly redirect the key
 back toward D Major

P
A
U
S
E

$f^{\#}mi^{\flat}_4$ A^{\flat}_5

Note: Cancel the medical alert!

236

Theme 2
 Playful,
 comic
 dialogue

a a^1

D Major d minor

268

Cadence Material
Part 1: Vigorous,
 energized passage
 built on **Theme 2**
 motives

Note: Staccato, rising arpeggios in the bass instruments

Part 2:
 "Hics" in
 violins
 over
 bassoon
 arpeggio

286

Part 3:
 "Hics"
 alone in
 the 1st
 violins

290

Theme 1
 opening
 motive;
 effortless
 move back
 toward D
 Major \rightarrow

p $\langle \rangle$ *pp* $\langle \rangle$ D Major modulatory \blacktriangleright F Major
 f ff pp

"C" D^{\sharp}_4 G^{\flat}_6

pp

Coda Lengthy and filled with ingeniously varied moods and musical variety

294

Part 1: Theme 1

A veritable gastric attack! An explosive series of "hics!" and "owws!" spew forth!

a *a*²
D Major modulatory →
f / *p* *f*

Note: chromatically rising
bass line:

A B^b B[♭] C C[♯] D E^b E[♮] F F[♯] G G[♯]

312

Part 2: Transition/Bridge

Theme; dramatic and explosive version of this lyric theme heard over two long pedal tones:

Pedal "A" → Pedal "D" →

348

Part 4: "Hics!"

(sounding almost like chirping birds) appear over the still "walking" bass

358

The action quietly "congeals" into a series of luminous harmonies, which themselves slow until...

366

... a sustained tremolo G Major chord is reached

382

Part 6: Full speed ahead!

Passage begins with "Hics!" alternated between strings and winds, and quickly moves to **Theme 1** tail motives and sweeping scales

D Major

ff

402

Part 7: Theme 1

"Hic!" in winds alternates with "oww!" in 1st violins

p

C
L
O
S
E
D

C
A
D
E
N
C
E

D Major

f

~

Orchestral unison "F#s" (again with the "F#s"? Enough already!)

ff

Huge, loud,
important
sounding open
cadence

A⁶₅

ff

Teeny, quiet, mys-
terious harmony
suddenly points the
music in an entirely
new direction

F[#]6

(see **Movement III**,
Trio, ms 93!)

p

338

Part 3: **Theme 2** motives
appear over quiet,
“walking” bass

F[#] Major modulatory →

pp

372

Part 5: Gotcha! The quiet,
G Major impasse is broken
by an explosive

B^b₄
tutti
ff

374

Energized strings lead the
charge back to D Major

D⁶₄ A⁷
ff

416

Part 8: Here
we go again!
Theme 2
motives
appear over
“walking”
bass

P
A
U
S
E

Theme 2
motives again
appear over
“walking” bass,
but a semitone
higher!

F[#] Major
pp

G Major

424

Part 9:
Theme 1
opening
motive
signals the
end
(finally)

D Major
ff

Long,
vigo-
rous
descent

Explo-
sive,
closing
chords



*End of
Symphony*

Lectures Nine–Twelve

Symphony No. 3—The “New Path”— Heroism and Self-Expression, I–IV

Scope: Lectures Nine through Twelve focus on Symphony No. 3, known as the “Eroica” Symphony. This is the key work in Beethoven’s compositional revolution, which was brought about by the psychological crisis of 1802 when the composer realized that he was going deaf. Beethoven’s struggle to come to terms with his disability seems to have raised him to a new level of creativity. His personal crisis served as a catalyst for the “new path” that he would forge in his development as a composer. Symphony No. 3 parallels Beethoven’s own life in its heroic battle with and ultimate triumph over adversity. The symphony’s historical debt to Napoleon Bonaparte and the myth of Prometheus is discussed before we proceed to an in-depth analysis of the symphony.

Outline

- I. Introduction.**
 - A.** Beethoven composed the bulk of his third symphony in 1803.
 - B.** The third symphony is the key work in Beethoven’s musical revolution, a revolution brought about by the crisis that was precipitated by his seemingly incurable hearing problem.
 - C.** Gestation of Symphony No. 3: what we know and do not know.
 - 1.** We know that Beethoven had ambivalent feelings about Napoleon.
 - 2.** We know that in 1803 Beethoven was considering a move to Paris and felt that by entitling his third symphony “Bonaparte” he could ease his way into Parisian musical society.
 - 3.** We know that Beethoven revoked the dedication and chose to remain in Vienna.
 - 4.** We suspect that the image of Napoleon was used by Beethoven as part of his inspiration in writing a symphony about a heroic/mythic character battling adversity and emerging triumphant.
 - 5.** More important than Napoleon was the image of the mythic hero, Prometheus, a symbol of resistance against arbitrary

authority and, by extension, of the plight of the unappreciated artist.

- a. Beethoven's ballet *The Creatures of Prometheus* was composed in 1801.
 - b. The dramatic and symbolic elements of Beethoven's *Prometheus* ballet—struggle, death, rebirth and apotheosis—become the essential dramatic elements of the third symphony.
6. Most important was Beethoven's personal identification with the image of the hero struggling against adversity.

II. Symphony No. 3 in E Flat Major, Op. 55, movement 1, sonata-allegro form: analysis with reference to the WordScore Guide™ and musical examples.

- A.** Introduction: Two riveting E flat major chords establish the tonic key and a royal, macho mood.
- B.** Theme 1 is a theme of great complexity and expressive breadth that represents the heroic image. The subsequent themes in this movement all grow out of one or another of the aspects of theme 1, which is composed of two basic elements: phrases a and b.
1. Phrase a consists of two contrasting elements:
 - a. A triadic opening. (A triad is the fundamental three-note harmony that establishes a key.)
 - b. A descending step motive. (A motive is a short group of notes that may, or may not, be part of a larger theme.) The descent adds a dissonance, suggestive of darker emotions.
 2. Phrase a' develops the triadic element of phrase a. Beethoven has already begun to develop his theme in the exposition using the technique of sequence. A sequence is the repetition of a motive at different pitch levels.
 3. Phrase b is a development of the triadic element of phrase a, now rhythmically altered by a hemiola. A hemiola is a pattern of new accents that momentarily seems to change the existing meter, frequently from triple to duple meter. It creates rhythmic ambiguity thereby serving to heighten tension and increase momentum. Hemiolas were a real challenge to 18th-century musicians, who were used to the much simpler rhythms of Classical Era style. They play a major role in Beethoven's heroic compositional style.
 4. Phrase a² is triumphant and magnificent.

5. All the themes of movement 1 and its development grow out of three aspects of theme 1:
 - a. The triadic element.
 - b. The descending steps.
 - c. The hemiola.
- C. Theme 2 is in two parts.
 1. Part 1 is gentle and lyrical and based on the descending step motive of theme 1, which it develops through a series of ever-widening intervals. It appears directly out of the end of theme 1 without any intervening bridge passage.
 2. Part 2 is a gentle, rising melody, itself an inversion of the descending step motive of theme 1.
- D. Theme 3 is a tender, harmonically conceived theme grown from the triadic opening of theme 1. Beethoven is breaking the classical mold with his introduction of more than two main themes. This movement alone is as long as some Classical Era symphonies in their entirety.
- E. The cadence theme (theme 4) is triumphant and heroic. It too has grown from the triadic opening of theme 1. It is in five parts.
 1. Part 1 is a martial-like triadic theme marked by syncopations. (Syncopation is the disruption of the existing rhythm by accents that appear where they are not expected.)
 2. Part 2 is a rising sequence in the strings, marked by a hemiola.
 3. Part 3 is an attempt to “right” the rhythm with a three-note step descent. It does not work, and the music breaks down into a series of two-chord descending units that fragment further into a single chord.
 4. Part 4 is a rising triadic motive from theme 1.
 5. Part 5 is a brief, mysterious version of the theme 1 opening.
 6. This cadence is not typical of its kind. It is almost developmental. Far from providing a satisfying conclusion to the exposition, it brings harmonic dissonance and rhythmic disruption into play.
- F. The transition passage (theme 5) that appears between theme 2 and theme 3 behaves harmonically like the modulating bridge that should have (according to Classical Era rules) but did not occur between themes 1 and 2. It is characterized by descending motives with a “hoofbeat” rhythm.

- G.** The entire exposition section is revolutionary in its length and its disregard for established classical rules of musical form, harmony, and rhythm. Nothing like it had been done before and very little like it has been done since.
- H.** The development section is in 12 parts.
1. This is the romantic core of the movement. The development can be seen as a struggle against the self, a spiritual struggle contained within the soul of the hero.
 2. The gut-wrenching climax of this struggle comes in part 7 of the development section. This is brutal music, full of dissonance and modal and rhythmic ambiguity. By stretching a nine-measure progression to 36 measures that repeat the most dissonant harmonies available to him without resolving them, and by using hemiolas, Beethoven manages to obliterate our sense of tonic, beat, and meter. A contemporary audience, accustomed to dissonance on a daily basis, may not appreciate its brutality, but the symphony's 18th-century audience would have found it shocking and deeply disturbing.
 3. Parts 1–6 constitute a long and varied buildup to the trauma that is part 7.
 - a. Part 1 extends the brief, mysterious version of theme 1 heard at the end of the exposition.
 - b. Part 2 brings back theme 2.
 - c. Part 3 introduces a minor-mode sequence of the theme 1 opening accompanied by shivering strings.
 - d. Part 4 juxtaposes the theme 1 sequence rising in the bass with the “hoofbeat” motives galloping above it.
 - e. Part 5 quietly brings back theme 2, part 1.
 - f. Part 6 is the beginning of a dramatic fugue, based on the “hoofbeat” rhythm of part 4. It is brutally cut off by part 7, the development part from hell described above.
 4. Part 8 (theme 6) is a new-sounding theme of pain and remembrance. In actuality it is a counterpoint to the triadic element of theme 1. (It is harmonically related to the triadic element of theme 1.)
 5. Parts 9–12 leave the struggle behind as the recapitulation approaches. A distant horn presages the opening of theme 1.
- I.** Recapitulation.

1. The dissonant C sharp of the descending step motive of theme 1 now resolves to a C natural, instantly relieving the theme of the dark tint it exhibited in the exposition.
 2. Theme 1 proceeds without the rhythmically ambiguous phrase b.
 3. The remainder of the recapitulation proceeds according to the regular classical format with the reappearance of themes 2 and 3 and the cadence material parts 1–5.
- J.** The coda is in eight parts. It is a development of the development section. Darkness is banished and triumph reigns supreme.
1. In part 1 the triadic opening of theme 1 is heard three times in three subsequent keys, the keys outlining the descending step motive E flat–D flat–C. To Beethoven’s contemporary audience this is an outlandishly crude harmonic sequence. Its purpose is to tie together the dissonant C sharp (D flat) of theme 1 in the exposition with the C natural of theme 1 in the recapitulation.
 2. In part 2 the theme 1 sequence is accompanied by a melody derived from the fugue subject (part 6 of the development).
 3. In part 3 the “new theme” from the development reappears for a necessary thematic recapitulation.
 4. Part 4 focuses on the melody derived from the fugue subject.
 5. Parts 5–7 focus on returns of themes 1 and 2.
 6. In Part 8 a series of syncopated chords create one last hemiola. Three detached E flat major tonic chords end the movement as it began.
- K.** Conclusion: This movement is a metaphor for Beethoven’s progression to self-awareness and control of his own destiny.

III. Beethoven’s compositional innovations are:

- A.** Music must be a vehicle for self-expression. It is not a decorative art. It is not just for the cognoscenti or even the middle class.
- B.** Classical forms can and should be adapted to fit the particular context of the composition.
- C.** Motivic development is a basic compositional technique.
- D.** Rhythm and rhythmic manipulation is raised to a level of thematic and developmental importance.
- E.** Movements form a dramatic progression, as acts in a play.

IV. Movement 2 (*Marche funèbre*).

A. For whom does this funeral march toll?

1. For Napoleon? This is unlikely because Beethoven wrote movement 2 before he fell out with Napoleon.
2. Because of the rumored death of Lord Nelson? This idea, propounded 49 years after the piece was written, is also unlikely.
3. For the war dead? Again an unlikely idea since the Napoleonic wars had not really begun in earnest at this point.
4. Does the overall dramatic progression of the movements of the “Eroica” describe:
 - a. Beethoven’s own life and struggles?
 - b. A universal depiction of life, struggle, and apotheosis?
5. Specifics aside, the *Marche funèbre* addresses itself generally to the subjects of heroism, sacrifice, and mourning.

B. Funeral march theme.

1. The movement begins without an introduction.
2. The theme consists of two phrases. Phrase a is a dismal and deeply pained theme in C minor. Phrase b is a broad, lyrical and brighter melody in E flat major.
3. The drum roll typical of a funeral march is supplied by the contrabasses. Beethoven did not have the requisite snare drum available. Moreover, he needed a specific pitch, something the snare drum would not have provided.
4. The theme, and the movement in general, owes a debt to French Republican band models.

Musical example: François Gossec’s *Marche lugubre*.

C. Analysis of the movement in five large parts.

1. Part 1 introduces the two-phrase funeral theme, played twice.
2. Part 2 introduces the contrasting “Redemption” theme.
3. Part 3:
 - a. The dismal funeral theme returns.
 - b. A dramatic fugue develops. Its subject is based on the funeral theme’s Phrase b. This use of a baroque form gives the movement an unexpected twist.
 - c. The fugue’s polyphony solidifies into a series of dissonant chords and the funeral theme returns for highly dramatic treatment evoking a terrifying vision of the final judgment.

4. Part 4 is a recapitulation of the funeral theme. It ends with a deceptive cadence that unexpectedly redirects the music to A flat major!
5. Part 5 is a five-part coda that brings back the “Redemption” theme, before a final anguished, fragmented version of the funeral march.

V. Movement 3, scherzo.

- A. The scherzo offers a stunning contrast with the preceding funeral march.
- B. Scherzo 1: *allegro vivace*.
 1. Chattering introductory music precedes the main theme.
 2. The scherzo theme (phrase a) itself is a charming, quirky tune heard initially in the oboe. It seems to be searching for a home (tonic) key.
 3. A celebratory arrival of the theme in E flat major is followed by an exuberant, syncopated E flat major arpeggio (phrase b) derived from theme 1, movement 1.
 4. Scherzo 1 is repeated.
- C. Trio.
 1. This is initially scored for three horns and accompanimental strings (phrase c).
 2. Phrase d introduces a simple, almost rustic “long-short” rhythm.
 3. This rustic phrase is repeated.
- D. Scherzo 2.
 1. This is similar to scherzo 1, until the E flat major arpeggio returns and then appears in a surprising and exhilarating duple meter. Again, we see how Beethoven uses rhythm to create a great narrative development.
 2. The coda is a brief and explosive conclusion.

VI. Movement 4, quasi-variations.

- A. The fourth movement has been controversial since the premiere of the symphony. Its comic, often slapstick character has, for many, made it an inappropriate conclusion for this otherwise heroic symphony.
- B. Introduction.
 1. Blaring, dramatic opening appears to signal an event of great importance.

2. Instead, a silly, mousy little tune emerges.
 3. This theme (in the strings) indulges in a strange and comic dialogue with the rest of the orchestra.
 4. The theme appears twice more. Despite its cuteness, this theme does not sound substantial enough to carry the movement, which, as of yet, has not “gotten off the ground.”
- C. Master theme (the truth is revealed).
1. The theme of the introduction reveals itself to be the bass line for an infinitely more interesting theme that now makes its appearance.
 2. Beethoven’s game plan for the remainder of the movement:
 - a. The master theme returns periodically, each time varied.
 - b. The bass theme (introduction theme) continues to assert itself on the movement, only to be humorously brushed aside by the various returns of the master theme.
 - c. The bass theme initiates what at first appears to be a substantial fugue.
 - d. This fugue is obliterated by the master theme.
 - e. The bass theme returns in the low strings for a march section.
 - f. Again the master theme returns to deflate the intentions of the bass theme.
 - g. Ultimately reconciled, the master theme and the bass theme appear together in a double fugue (a fugue with two subjects and one of the most complex of all baroque forms).
 - h. The master theme returns in a third and fourth variation.
 - i. The movement ends with a six-part coda that brings back the grand, fanfarish introduction to the movement in part 4. Now it leads to a thrilling conclusion in which the E flat major chords from movement 1 appear in extended form.

VII. Conclusion.

- A. Symphony No. 3 marks Beethoven’s coming of age. Upon it he built the whole of his subsequent output.
- B. A conversation between Christian Kuffner, a poet, and Beethoven:
- C. Kuffner: “Tell me, frankly, which is your favourite among your symphonies?”
- D. Beethoven: “Eh! Eh! the ‘Eroica.’” (Summer, 1817)

MOVEMENT I *Sonata-Allegro form*

"*Allegro con brio* ($\text{♩} = 60$)" triple meter (3/4)

Exposition

“Introduction”

More like a harmonic "preface;" two riveting tonic Eb Major chords establish both tonic Eb and a powerfully macho mood



tutti

Theme 1

A theme of stunning motivic, harmonic and rhythmic complexity and expressive breadth.

Theme 1 personifies the “hero,” and its motives

Phrase a: A theme of lyric majesty emerges, consisting of 2 essential motivic ideas — a broad, triadic (Eb Major) opening followed by an incredible and “dissonant” chromatic step descent from Eb – D – C#:



Note: Descent to C# (and subsequent upwards resolution to "D") momentarily darkens the harmony and adds a huge degree of emotional complexity (a dark side!) to our hero

Note also: Initial appearance of this broad, lyric theme in orchestral cellos immediately establishes a rich, masculine persona

23

Phrase *b*: The triadic element of the theme, isolated and extended in phrase *a'*, is now further developed; it is inverted and elongated:



To this falling motive a new element is added: rhythmic disruption via hemiola: falling falling

via hemiola:

falling	$\begin{smallmatrix} 1 & 2 & 1 & 2 & 1 & 2 \\ > & > & > & > & > \end{smallmatrix}$	falling	$\begin{smallmatrix} 1 & 2 & 1 & 2 & 1 & 2 & & 1 & 2 & 1 & 2 & & 1 & 2 & 3 & 1 & 2 & 3 \\ > & > & > & > & > & > & > & > & > & > & > & > & > \end{smallmatrix}$
motive		motive	
$\begin{smallmatrix} 1 & 2 & 3 & & 1 & 2 & 3 \\ > & > & > & > & > \end{smallmatrix}$		$\begin{smallmatrix} 1 & 2 & 3 & & 1 & 2 & 3 \\ > & > & > & > & > \end{smallmatrix}$	6

Note: Hemiola also creates a march meter (duple) in this otherwise triple meter movement!

“Eroica”

Op. 55 (1803)

will sire all the other themes in the movement. As a result, the other themes are not so much “contrasts” as they are different facets of the same rich personality: **Theme 1**

15

Phrase a^t : Once the key of Eb Major has been reattained, Beethoven immediately begins extending/developing various aspects of the theme; this phrase sees the triadic element of the theme isolated and sequenced upwards:

 a^1

37

Phrase a²: Triumphant and magnificent, the heroic theme celebrates, via the triadic element, the reattainment of the downbeat and with it, rhythmic stability

 a^2
$$ff$$

Note: There is no step descent and no “C#”-like dissonance here to “cloud” this victorious music

Theme 2: Spawned from the step descent of Theme 1

[45]

Part 1: Gentle, lyric theme appears directly out of the end of Theme 1, without any intervening bridge passage; the theme consists of a series of light-as-a-feather 3-note descents derived from the step descent of Theme 1:



Note: Each subsequent statement of the motive marks an intervallic expansion (development) over the previous version of the motive

Bb Major
p

Vigorous orchestral unison descent (based itself on the step descent) spans a 6th




ff

[65]

Transitional Passage

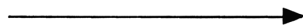
Behaves like the modulating bridge we never had!

Part 1: Stirring descending “hoofbeat” motives:  lead the transitional charge

Part 2: Roiling sweeping strings lead to

Vigorous orchestral unison descent (now spanning over 2 octaves!)

modulatory
f



ff



[103]

The momentarily quiet, gentle respite is over; staccato, stepwise strings initiate a rapidly developing transition

cresc. - - - - -



[109]

Cadence Material

Part 1: Cadence Theme; spawned from the triadic element of Theme 1; triumphant, heroic, triadic theme has, despite the triple meter, a distinctly martial/march-like character:



57

Part 2: The vigorous orchestral descent (itself an outgrowth of the Theme 1 step descent) is inverted to create a gentle, rising melody:



Bb Major

Music quickly becomes dramatic and animated



84

Theme 3

Spawned from the triadic/harmonic element of Theme 1. Tender, harmonically conceived theme made up of repeated, triadically ascending harmonies:



Bb Major

99

The groups of 3 repeated chords gives way to groups of 2!

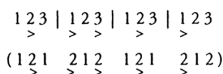


pp

119

Part 2: Fiery strings play a rising sequence; note the hemiola: the rhythm is being significantly disrupted!

ff



123

Part 3: The music tries to "right" itself with a 3-note step descent

ff

It doesn't work! The music breaks down into a series of 2-chord descending units



4x total

(Cadence Material, cont.)

128

Yikes! The 2-chord units break down into a single chord, heard in hemiola:

1 2 1 2 1 2 1 2 1 2
> > > > > >

C₆

132

Part 4: Rising, triadic motive from Theme 1 saves the day!

sf *p* \leftarrow *ff*

144

Falling arpeggios (triads) of 3 notes each (Theme 1)

3x total

f

Pedal "B^b" \longrightarrow

Development

An earthshaking, violently dramatic and moving development, filled with a level of contrast and pathos, the likes of which had never been heard (yet conceived!) to its time

152

Part 1: The brief, mysterious version of Theme 1 heard at the end of the **Exposition** is here extended, dissipating the energy and B^b Major mood of the **Exposition**

pp

166

Part 2: Theme 2, Part 1 returns, quietly and lightly scored

"dolce"

C Major

p

(Now, this isn't so bad!
This is kind of nice!)

220


Part 5: Theme 2, Part 1 returns quietly, giving us a chance to catch our breaths and reorient ourselves before the next onslaught

A^b Major

p

236

Part 6: Fugue

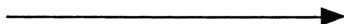
A dramatic, minor-tinged fugue begins, its subject based on the "hoofbeat" rhythm  of Part 4; HOWEVER, just as the fugue is getting "off the ground" ...

p

cresc. -----

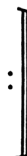
147

Huge, tutti, dissonant A^o7 chords (vii^o7 of B^b) heard over the pedal “B^b”; They are a grim equivalent to the opening two E^b chords

ff

148

Part 5: Brief, mysterious version of Theme 1 opening

B^b Major*p*

178


Part 3: Theme 1 Uh-oh; suddenly but quietly (and very ominously), a minor-mode sequence of the Theme 1 opening appears, accompanied by shivering tremolos in the strings

Theme 1 sequence: Theme 1 sequence:

1st x 2nd x 3rd x 4th x
c minor c[#] minor d minor e minor

*pp**p**< ff**ff*

186

Part 4: The action and drama explode! The Theme 1 sequence continues to rise in the bass even as stirring, descending “hoofbeat” motives  gallop above

Quiet, nervous arpeggios

p

Theme 1 sequence: 5th x 6th x
g minor a minor

*< ff**ff*

Quiet, nervous arpeggios, extend.

p f ff

248

Part 7: Development part from hell! The fugue — a dark enough bit of music in its own right — is brutally cut off by this genuinely brutal music! This incredible passage — filled with dissonance, modal ambiguity and rhythmic ambiguity (hemiolas!) — represents the abyss and forms the dramatic core of the movement

ff

A series of crisp repeated chords acts like a lifeline in a stormy sea; meter and tonality are re-established and we wait to see what, if anything, has survived the onslaught!

B⁷

284

Part 8: "New Theme"

A bittersweet song of pain and remembrance, scored for oboe and cello, represents well the blasted emotional landscape:



300

Part 9: Theme 1,

triadic element;
sequential development
of triadic element of
Theme 1

C Major modulatory →
f *ff*

This ostensibly "new theme" is in actuality a counterpoint to the triadic element of Theme 1:

"New Theme":



Recapitulation

396

Introduction

Two magnificent, triumphant Bb7 chords (V of Eb) explode from the orchestra; the hero is back and would seem to have survived the **Development** intact!

f *ff*

398

Theme 1

Lyric, majestic theme begins as it did in the **Exposition** but diverges soon enough — the dissonant chromatic step descent now continues downward to C₄, instantly dispelling the darkness and tension that characterized the C[#] in the **Exposition**



a
E^b Major modulatory →

322

Part 10:
"New Theme"
Bittersweet, melancholy theme returns

clarinet/
bassoon
e^b minor

flute/
violin/
cello
G^b Major

p

338

Part 11:
Polyphonic
sequence on
Theme 1
triadic
element

modulatory →

p < *ff*

Part 12:
Disembodied
harmonies
and a single,
upwards triad
are all that
remain; the
music quiets

f > *pp*

382

Quiet string
tremolos

Note: Distant
horn
anticipates
the entrance
of Theme 1
in the
Recapitulation

pp

408

The downward move to the C₄ results in a key change, which in turn provides Beethoven with the opportunity to create an extended, modulatory phrase within the thematic recapitulation!

Triumphant
and magnificent
version of
Theme 1

(Note: The
rhythmically
troubled,
hemiola-filled
phrase *b* does
not appear in the
recapitulation of
Theme 1)

"dolce"

horn/winds → low
strings

*a*¹

F Major modulatory →

<

tutti

*a*²

E^b Major

f < *ff*

448

Theme 2Spawned from the step descent of **Theme 1**

Part 1: Gentle, lyric theme grows directly out of the end of **Theme 1**, consists of a series of 3-note descents

Eb Major

p

Vigorous orchestral unison descent spans a 6th

ff

460

Part 2: Inverts the vigorous orchestral unison to create a gentle, rising, step-wise melody

Eb Major

p

486

Theme 3Spawned from the triadic/harmonic element of **Theme 1**

Tender theme made up of repeated, triadically ascending harmonies

Eb Major

p

Groups of 3 repeated chords gives way to groups of 2:

| ♯ ♯ ♯ | ♯ ♯ ♯ | etc.

Strings initiate an energetic transition

cresc. - - - - -

527

It doesn't work! The music breaks down into a series of 2-chord descending units

4x total

Yikes! The 2-chord units break down into single chords, heard in hemiola

F[♯]

535

Part 4: Rising triadic motive from **Theme 1**

p *ff*

468

Transitional Passage

Part 1: Stirring,
descending
“hoofbeat” motives

Part 2: Roiling,
sweeping scales

Part 3: Vigorous
orchestral unison descent

modulatory

f

ff

511

Cadence Material

Part 1: Cadence Theme
Spawned from the triadic element
of Theme 1; triumphant, heroic,
triadic theme; note syncopations

E^b Major

f

521

Part 2: Fiery
strings play a
rising sequence
marked by
hemiola

526

Part 3: The
music tries to
“right” itself
with a 3-note
step descent

ff

547

Three falling
arpeggios
(triads) of 3
notes each

f

550

Huge, tutti, dissonant D^o₅
(vii^o₅ of E^b) chords heard
over pedal “E^b”; equivalent
to the movement opening 2
chords

ff

551

Part 5: Very
brief, mysterious
version of Theme
1 opening

p

Pedal “E^b”

Coda

A development of the **Development**; darkness is banished and triumph reigns victorious

553

Part 1: Theme 1

Incredible and shocking downward sequence of Theme 1 triadic opening moves through the following keys: Eb Major, Db Major, C Major; Beethoven has “harmonized” a step descent of Eb – Db – C! This striking and, to his contemporary audience, outlandishly crude harmonic sequence ties together the dissonant “C#” (“Db”) of Theme 1 in the **Exposition** with the C4 of Theme 1 in the **Recapitulation**

Alarming dynamic shifts accentuate the impact of the alarming harmonic shifts:

Eb Major	Db Major	C Major
$p \Rightarrow pp$	$f \quad p$	$ff \quad p$

595

Part 4: Light, airy, fugue-subject derived accompaniment moves to the forefront; heard in a sequence

p

603

Part 5: Sequence of Theme 1 motives in lower strings, rising wind motives and violin tremolos create a bit of tense, waiting music

pp

Pedal “Bb” 

623

Gentle, descending motives in the flute and violins dispel completely any residual tension!

p

673

Part 7: Theme 2, Part 2

Gentle, rising melody adds a measure of sweetness to the celebration

Eb Major

p

cresc. - - - -

681

Part 8: A series of syncopated, tutti Bb7 chords (V7 of Eb) create one last hemiola:

| 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |

>

>

>

>

>

>

ff

(1 2 1) (2 1 2)

Note: One last “march”!

567

Part 2: **Theme 1** sequence in 2nd violins is accompanied by a light and airy melody derived from the fugue subject:



631

Part 6: **Theme 1** in the horns as a now rising, prancing version of the “hoofbeat” motive would seem to describe victorious cavalry in parade:



Series of hammering B♭7 chords

ff

Three detached E♭ Major tonic chords end the movement as it began

ff

581

Part 3: “New Theme” from the **Development** reappears for what is a necessary thematic “recapitulation”

winds/low strings

f minor modulatory →
p

646

Like a growing, cheering crowd, more and more instruments join the parade; the texture thickens as intensity and excitement grow!

Note: Celebratory fanfares in trumpets and timpani, which eventually move to all the brass →

cresc. ----- ff

MOVEMENT II

"March funebre. Adagio assai (♩ = 80)" duple meter (2/4)

Part One

Funeral March

A dismal and deeply pained theme set in the "tragic" key of c minor



violins, "sotto voce"

a

c minor

Note: Sombre "drum

roles" — — are

supplied by the contrabasses

9

"Drum roll" motive moves into all strings

oboe

a^t

p



31

Funeral March resumes

1st violins

a

f minor

p < *f* *p*

Lyric phrase

winds

b

E^b Major

modulatory

p < *f* *p* < >

"Drum roll" motive in strings

Part Two

69

Redemption Theme

Upward reaching melody, accompanied by gentle triplets, suggests a ray of light amid the despairing, gloomy darkness



C Major

cresc. - - - - -

Note: Low strings play an accompaniment pattern derived from the "drum roll" motive:

"drum roll"



new accomp.

76

Almost victorious sounding tremolo chord

G Major

ff

17

Broad, lyric melody initially promises consolation and hope:



violins

b

Eb Major

modulatory

The promising phrase quickly lapses back to the tragic via a deeply moving and clearly operatic "recitative" for cellos (the masculine voice of the "hero")

O
P
E
N

C
A
D
E
N
C
E

C7

sf

51

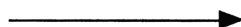
Funeral March

oboe/winds

a

c minor

p *f* *p*



56

Codetta

Brief cadential passage alternates pained melodic phrases (*p*)

with

tolling, dotted rhythm fanfares (*f*)

c minor

p *f* *p* *f*

O
P
E
N

C
A
D
E
N
C
E

low strings



c minor

p

80

Redemption Theme

Theme quietly resumes, ultimately building up to ...

violins winds
F Major C major

p *p* *cresc.* *fff*

98

Magnificent, stirring and most victorious sounding tremolo chord
C Major

Has the darkness been conquered?

101

No, it has not! Octave strings slowly descend, outlining the Neapolitan (bII) of c minor; darkness falls across the music almost instantly!

f *p*

O
C
T
A
V
E

"B's"
O
C
P
A
E
N
D.

p

Part Three

105

Funeral March

Dismal and
pained

violins, "sotto voce"

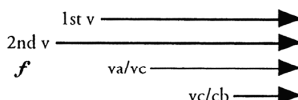
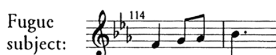
a

c minor

p

114

Fugue: Suddenly and starkly, this dramatic fugue bursts forth; the subject is based on an inversion of the broad, lyric "b" of the **Funeral March**:



Note:
Ringing,
slow-
moving
counter-
subject
gives the
impression
of tolling,
funeral
bells

The fugue
builds in
intensity,
with rapid,
staccato
scales
sounding
like
"raindrops
falling on the
cortège"
(Hopkins)

Part Four

173

Funeral March

Dismal, plodding and pained!

oboe/clarinet

a

c minor

p

Note: Heavy syncopated accompanimental figure imbues this passage with a plodding, shuffling, distraught weight:



181

Broad, lyric melody
initially promises
consolation

violins

b

E^b Major

p

"Drum roll"
motive in
strings
destroys the
hope of the
opening and
darkens the
passage

c minor

Part Five: Coda

Extraordinary and beautiful; we are momentarily transported to a gentle twilight world before the inevitable return to earth and the reality of death

209

Part 1: Starts with
clocklike "ticking" in
the strings

A^b Major

f decresc. - - - - *p*

213

Redemption Theme

Beautiful, almost childlike
variant of the theme is at once
wistful and filled with sadness
and melancholy

A^b Major

p

Modulates
back to c
minor via
Neapolitan
(D^b)

150

The poly-
phony
solidifies into
a series of
vicious and
dissonant
C#o7 chords

ff

O
P
E
N

C
A
D
E
N
C
E

D7

154

Funeral March

Brief version
left hanging
on a pathetic
and forlorn
"Ab"

violins

a¹

g minor

p

158

Stunning,
melodramatic
attack on the
Neapolitan of
g minor

low
strings

unison
"Ab's"

ff

all
strings

Ab Major
chord

ff

160

Stark, massive
fanfares in brass
strike like a
terrifying vision
of final
judgment

(The "Ab"
eventually falls
to "G," the V of
c minor)

ff ➤

195

Tragic cello
recitative,
heard among
"drum roll"
motives
brings a
return to ...

oboes/clarinets

a

f minor

p < >

200

Codetta
Essentially
as in **Part**
One until ...
c minor

D
E
C
E
P
T
I
V
E

C
A
D
E
N
C
E

(Ab)
f

The deceptive
cadence
suddenly and
unexpectedly
redirects the
music to Ab
Major!

223

**Part 2: The
Redemption Theme**
variant breaks apart

c minor

Staccato
flute/
violin
descent



238

Part 3: Funeral March
Anguished, fragmented
version demonstrates
well the pained
eloquence of silence

c minor
pp

f > *p*



Coming on the heels of the funeral march, this scherzo provides the most stunning contrast imaginable

<p>[31] Introductory chattering, longer than before</p> <p>modulatory →</p> <p><i>pp</i></p>	<p>[41] <u>Scherzo</u> <u>Theme</u></p> <p>flute</p> <p>F Major</p> <p><i>p</i></p>	<p>[48] Strings imitate the last portion of the <u>Scherzo</u> <u>Theme</u></p> <p><i>pp</i></p>	<p>[56] Introductory chattering resumes in wind and strings</p> <p>strings only</p> <p>modulatory →</p>	<p>[73] Texture reduced to a single repeated Bb in the low strings</p>
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<p>[115] Two exuberant, descending, Eb Major arpeggios celebrate the arrival, finally, in Eb Major</p> <p><i>b</i></p> <p><u>Note</u> the syncopations:</p> <p> 1 2 3 1 2 3 1 2 3 1 2 3 etc.</p> <p><i>ff</i></p>	<p>[127] Introductory chatter alternates between winds and strings</p> <p><i>p</i></p>	<p>[143] Caden- tial phrase builds up to ...</p> <table border="0"> <tr> <td>1.</td> <td>O P E N</td> <td>:</td> <td>C A D E N C E</td> </tr> <tr> <td>2.</td> <td>C L O S E D</td> <td>:</td> <td>C A D E N C E</td> </tr> </table> <p>Bb7</p> <p><i>f</i></p> <p>Eb Major</p> <p><i>f</i></p>	1.	O P E N	:	C A D E N C E	2.	C L O S E D	:	C A D E N C E
1.	O P E N	:	C A D E N C E							
2.	C L O S E D	:	C A D E N C E							

<p>[199] Simple, almost rustic phrase features a long-short rhythm (♩ ♩ ♩ ♩ etc.)</p> <p>tutti</p> <p><i>d</i></p> <p>Ab Major</p> <p><i>f</i></p>	<p>Quiet, slow descent: winds</p> <p>strings</p>	<p>[225] Horn with tutti interjections</p> <p><i>c¹</i></p> <p>Eb Major</p>	<p>Quiet extension leads to a glowing, twilight mood at Trio's end</p> <p><i>pp</i></p>
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Scherzo

255

Introductory
chatter

modulatory →

pp

265

Scherzo
Theme
Heard 2x
in oboe

Bb Major

p

287

Introductory
chatter

modulatory →

pp

299

Scherzo
Theme

flute

F Major

p

306

Strings
imitate
the last
portion
of the
Scherzo
Theme

343

Scherzo
Theme

oboe/
clarinet

Bb Major

p

351

Scherzo Theme
Extended and
celebratory

tutti

Eb Major

ff

373

As in first **Scherzo**, an exuberant, descending
Eb Major arpeggio celebrates Eb major

Note syncopations:



315

Introductory chatter resumes in winds

and strings
modulatory →

331

Texture reduced to a single low B \flat in low strings

pp

334

Introductory chatter resumes in the strings →

E \flat $\frac{6}{4}$ pedal harmony →

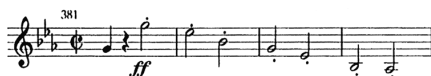
strings/ winds →

pp

381

"Allegretto (♩ = 116)"

Unlike first **Scherzo**, the 2nd E \flat arpeggio is played in duple meter — a most exhilarating and surprising turn of events!



Coda

Brief!

423

winds →
horns →
1st violins →
timpani →
2nd violin/viola →

Explosive concluding passage

pp

cresc. - - - - -

ff

MOVEMENT IV

"Finale, *Allegro molto* (♩ = 76)" duple meter (2/4)

Introduction

Dramatic, downwards rushing strings followed by an explosive, fanfarish cadence; this grand, magnificent introductory music must surely signal an event of singular import!!!

g minor modulatory →
ff

∩
O
P
E
N
P
A
U
S
E
C
A
D
E
N
C
E
B^{b7}

TA-DA!!!

20

Bass Theme

Clownish, tippy-toe theme heard again, this time answered by out-of-step winds

pizz. strings

E^b Major

Note: The following "analysis" with thanks to English commentator Antony Hopkins, who wrote "abnormal music demands an abnormal approach"

Donald Tovey wrote of this passage: "[It] is quite absurd, and we can almost see Beethoven laughing in our mystified faces ..."

Hopkins again: "The really disconcerting thing about [this passage] is not its humor, but its slapstick humor."

28

S
I
L
E
N
C
E

36

Strings (arco): "Did someone say

Knock

Knock

Knock!?!?"

in octave "B^b's"

ff

Winds, brass and percussion:

Knock

Knock

Knock!

in octave "B^b's"

("You got a problem with that?")

ff

Strings:

"No problem!"

∩

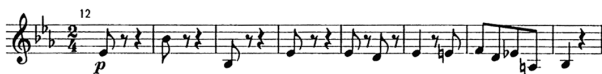
"B^b's"

p

12

Bass Theme

Ta-da? This is it? After all that fuss? A silly, mousy little tune emerges, resembling a tippy-toe little dance! We were prepared for a king, and instead we get a clown:



pizz. strings
Eb Major
p

29

Winds, brass
and percussion:
Knock
Knock
Knock!
in octave "Bb's"
ff

30

S
I
L
E
N
C
E

31

Winds, brass
and percussion:
sustained
"Bb's"
p

Bass Theme

Clownish strings: P
"Is someone A
there?" U
They resume S
their tippy-toe E
theme
Eb Major
p

40

Winds,
brass and
percussion:
"Good!"
sustained
"Bb's"
p

Bass Theme
Strings and
winds resume
their out-of-
step version of
the clownish
theme
p

Note: Is this any way to begin a symphonic movement, especially one that purports to belong in a work entitled "Eroica"? Since its creation, commentators have attempted to reconcile this comic — even burlesque — 4th movement with the power, depth and solemnity of **Movements I & II**

(Exit stage left!)

The **Bass Theme** takes a crack at thematic respectability by clothing itself in a proper phrase structure and accessorizing with harmonic and melodic accompaniments

44
Bass Theme
 Heard in 2nd violins;
 accompaniment in 1st
 violins and cellos
 derived from knock-
 knock-knock

a
 Eb Major
p

52
 Knock
 Knock
 Knock!
b \curvearrowright *a*¹

60
Bass Theme
 Heard in 1st violins; chat-
 tering accompaniment in :
 2nd vn
 violas
 cellos

a
 Eb Major
p

76

Master Theme

The boss is home! The "truth" is finally revealed!
 The **Bass Theme** is not a theme at all, but the
baseline for an infinitely more memorable **Master**
Theme:

winds
a
 Eb Major
p

84

Note: Knock-
 knock-knock in
 accompaniment

tutti ob/vn tutti
*a*¹ *b* \curvearrowright *a*² *b* \curvearrowright *a*²
f

175

Master Theme: Variation 1
 Reharmonized in minor at
 first, the quick modulation to
 major utterly obliterates the
 serious, self-important mood
 of the **Bass Theme Fugue!**

a
b minor \rightarrow D Major
p

Light, playful
 phrase in
 flute/oboes
 with chatter-
 ing violin
 accompani-
 ment

*a*¹
 D Major

191

Brilliant,
 highly
 embellished
 passage for
 solo flute

b *a*²

199

Vigorous
 tutti phrase
 features
 explosive
 knock-
 knock-
 knocks!

*b*¹ *a*
f

68

Knock
Knock
Knock!

b *a*

Note: Do we really buy all this Bass Theme stuff? It would seem that this movement has yet to “get off the ground.” Do we believe that the clownish Bass Theme can continue to carry this movement? Well then, what’s going on here?

107

Brief interlude/
transition would
seem to auger,
finally, some
rather more
serious musical
developments

modulatory → *G*⁷

p *cresc.* ----- *ff*

O
P
F
E
N

C
A
D
E
N
C
E

117

Bass Theme Fugue (Fugue #1)

That clownish, whacky Bass Theme — the “servant in master’s clothes” — refuses to accept its accompanimental place in the musical scheme; here, the Bass Theme initiates what seems to be, at first, a serious and substantial fugue

1st vn → A serious,
2nd vn → even
violas → heroic,
cellos/basses → fugue, no?

c minor modulatory

p *cresc.* ----- *f* ----- *ff*

207

Brief interlude/
transition paves
the way for
another Bass
Theme episode

modulatory →
ff

211

Bass Theme March

Bass Theme in low strings under a serious-sounding march in g minor; is this, finally, Napoleon? Doubtful; it’s hard to take this movement seriously at this point

f

Antony Hopkins suggests toy soldiers at the Battle of Bakerloo: General Hooizit vs Marshal Watcys-nayme

Bass Theme Bass Theme
2x in bass → 2x in soprano

loud,
fussy
C
L
O
S
E
D

C
A
D
E
N
C
E

“G’s”

p

g minor

258

Master Theme: Variation 2
Absolutely comic intrusion,
the **Master Theme** again
deflates the pretensions of the
Bass Theme with a light and
playful appearance

"dolce"
flute/1st violins
a
C Major

266

Master Theme / Bass Theme Fugue
(Fugue #2)

Fugue utilizes both **Master Theme**
and **Bass Theme**; it begins quietly and
mysteriously but soon builds to large,
exciting proportions

Master Theme: 2nd vns → etc. →
Bass Theme: oboe → etc. →
c minor etc. →
modulatory →
pp *cresc.* - - - - -

349

Master Theme: Variation 3 "Poco andante (♩ = 108)"
"Con espressione," a gorgeous, lyric and innocent version of the theme

wind choir **a**
Eb Major **p**
strings **a¹**
Embellished; note
rolling clarinet triplets
in accompaniment
winds/violins
b a¹
Further
embellished
winds
b a¹ <

Coda

396

Part 1: Gentle
triadic motives
(**Movement I,**
Theme 1!)
alternate with
staccato, triplet
strings
2x
Eb Major
p

404

Part 2: Master Theme
Almost another variation,
though the theme is embel-
lished and syncopated and,
as such, difficult to hear
violins
a
Ab Major **p**
extended →
modulatory →
cresc. - - - - - **ff**

420

Part 3: Master Theme
Hidden in syncopated
1st violins; slowly the
musical energy dissipa-
tes
g minor
Pedal "G" →
p < > < > > **pp**

Note: Through all the ever-building, polyphonic complexity of the fugue there is a good-natured humor here, a lightness and playfulness that betrays the academic seriousness of a fugue

346

The polyphony solidifies into the same sort of fanfarish harmonies that closed the
Introduction

OPEN C
O P A
P E D
E N E
N C
E

Bb7

ff

381

Master Theme: Variation 4

A magnificent, regal setting; note wind/brass fanfares and triplet, violin accompaniment

low strings, clarinets,
bassoons and horns

a
Eb Major
ff

b

393

*a*¹

431 "Presto (♩ = 116)"

Part 4: Introduction
Dramatic, downward rushing strings from the opening of the movement; now the **Intro** does indeed lead to something exciting!

g minor modulatory ➡

ff

435

Part 5: Master Theme in horns, sounding like hunting music!

Eb Major for
the duration

ff

447

Part 6: Eb Major scales arpeggios, and chords, chords and more chords! A thrilling and extended Eb major conclusion caps the symphony

ff

*End of
Symphony*

Lectures Thirteen–Sixteen

Symphony No. 4—Consolidation of the New Aesthetic, I–IV

Scope: Lectures Thirteen through Sixteen examine Symphony No. 4 in the context of contemporary historical events and in its relationship to opera buffa. Symphony No. 4 is the least known and most infrequently heard of Beethoven's symphonies. We see how it represents a modest but not major return to a more classical structure. Indeed, its traditional framework is filled with iconoclastic rhythms and harmonies and characteristic motivic developments that clearly mark it as a product of Beethoven's post-"Eroica" period.

Outline

I. Background.

- A.** Beethoven stopped work on what we now know as the Fifth Symphony to compose the Fourth Symphony for Count Oppersdorff. Count Oppersdorff admired Beethoven's Second Symphony and commissioned another from him.
- B.** Beethoven's Symphony No. 4 represents, for practical reasons, a return to a more classically oriented symphony.

II. Symphonic chronology.

- A.** The earliest sketches of Symphony No. 5 date to 1804.
- B.** Symphony No. 4.
 - 1.** In 1806 Beethoven interrupts work on the Fifth Symphony to compose the Fourth.
 - 2.** The Fourth Symphony is premiered in March 1807.
 - 3.** It is published as Op. 60.
- C.** Symphony No. 5.
 - 1.** Beethoven returns to it and completes it in early 1808.
 - 2.** Symphony No. 5 is premiered on December 22, 1808.
 - 3.** It is published as Op. 67.
- D.** Symphony No. 6.
 - 1.** This work was begun in early 1808, overlapping with the completion of Symphony No. 5.

2. It was completed in late 1808.
3. It was premiered on December 22, 1808.
4. It was published as Op. 68.

E. Essentially, then, the Fourth and Fifth Symphonies are concurrent; the Fifth and Sixth are consecutive.

F. No sketches are extant of the Fourth Symphony. Despite the great surface differences between them, the Fifth and Fourth Symphonies bear many striking similarities and it has been suggested that the Fifth was itself the sketch for the Fourth Symphony.

Musical Comparison: The opening moments of Symphony No. 4 are compared thematically with the opening of Symphony No. 5.

G. Structural similarities aside, the Fourth and Fifth Symphonies are worlds apart expressively, despite their concurrent creation. This fact is a warning to any who try to tie too closely Beethoven's day-to-day life with his music. Another example of two works that were written back to back, but are very different from each other, is Mozart's Symphony No. 40 in G Minor and his "Jupiter" Symphony No. 41 (musical example). This should warn us not to over-biographize a composer's life into his music.

III. Symphony No. 4 in B Flat Major, Op. 60, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.

A. Introduction.

1. The mood is mysterious and magical and goes far beyond the Haydn-inspired introductions of the First and Second Symphonies.

Musical Comparison: Beethoven's introduction is compared with the opening moments of:

- a. Stravinsky's *Firebird* (1910)—a magical, enchanted forest.
 - b. Von Weber's *Der Freischütz*, Wolf's Glen scene—an evil, haunted forest.
2. The structure is in three large parts.
 - a. Part 1 has a B flat minor sound, with an emphasis on G Flat. This is an unexpected key in which to start. We are again in a Beethovenian world of harmonic ambiguity.

Musical Comparison: The opening of Beethoven's Fourth Symphony is compared with the opening of Mahler's First Symphony.

- b. Part 2 is in B flat minor and B minor, with the emphasis on the pitch of G flat/F sharp.
- c. Part 3 is a long harmonic progression that finally delivers the music to where it should be, the dominant of B flat major. The long mysterious and harmonically ambiguous introduction comes to a close.

B. Exposition, theme 1.

1. Phrases a and a¹.

- a. A vivacious opening exhibits a classically oriented phrase structure and melodic devices. The main theme has two elements: a "masculine" descending arpeggio-type melody derived from the introduction to movement 1 and a "feminine" descending scale.

Musical Comparison: Beethoven's theme is compared with Mozart's "Jupiter" Symphony, movement 1, theme 1.

2. Phrase b.

- a. This is a "trilly," opera buffa-like theme very much within the parameters of the classical tradition.

Musical Comparison: Beethoven's theme is compared with Mozart's Overture to *The Marriage of Figaro*.

- 3. Theme 1 in the recapitulation section to come is highly compressed and does not repeat in its entirety.
- 4. Theme 1 provides all the material for the movement 1 coda, which is brilliant and brief. The coda is a Classical Era invention. The Classical Era wanted big, rhetorical endings that hammer the point home. Beethoven's codas become increasingly more massive. However, in Symphony No. 4 they are short.

C. Theme group 2.

- 1. Part 1 is a graceful and sprightly phrase, a compressed version of the mysterious, descending thirds at the start of the introduction to movement 1. So now we can see the relevance of the introduction to the first movement.
- 2. Part 2 is a gentle, rustic canon between clarinet and bassoon.

D. Cadence material.

There is nothing classical about this passage. It is full of explosive contrasts and dissonance.

- E. Development section in six parts. The development explores the mysterious mood and distant harmonic areas of the introduction to this movement.
 - 1. Parts 1–3 represent a harmonic jungle, where the tonic key (B flat major) is lost through a slowing moving series of harmonies, and then found.
 - 2. Parts 4–6 lose the key center again and find it again! Beethoven does this by means of a harmonic device known as a German sixth. This is a slick way to move to remote keys very fast.
- F. The development section is an expansion of the same ideas as in the introduction to movement 1, but taken to a much greater degree of harmonic “lostness.” There are few symphonies where the resolutions of these harmonically ambiguous passages provide such a satisfying sense of arrival.

IV. Movement 2, quasi-sonata-allegro form.

- A. This is one of the more interesting slow movements written by Beethoven.
- B. It opens with an introduction comprised of a horn-call ostinato that gives the music a sense of rhythmic edge. An ostinato is a motive that is repeated over and over and over again. This is not a typical classical slow movement with its march-like evocation. This introduction returns in the recapitulation section in a highly elaborated version.
- C. Theme 1 is a lush, almost operatic theme of great motivic and rhythmic variety.
- D. Theme 2 is a sweet, operatic melody heard initially in the clarinet. It has, however, a rather strange, pointillistic accompaniment.
- E. The development section has four parts:
 - 1. Parts 1 and 2 begin lyrically, but rapidly plunge into a despairing and tragic descent.
 - 2. Parts 3 and 4 see the halt of the despairing descent as the music eventually turns back toward the home key of E flat major.
 - 3. Early musicologists believed the development section to have been inspired by thoughts of the “immortal beloved.” We now

know that the “immortal beloved” episode came much later in Beethoven’s life.

- F. Brief digression: enharmonic pitches. Enharmonic pitches are pitches that are spelled differently but have the same note in common, for example, D flat and C sharp. It depends on what key the music is in as to how the pitch is designated.
- G. Recapitulation.
 - 1. Coda: This is a seemingly peaceful and serene conclusion to movement 2, and yet Beethoven zaps us with a fortissimo tutti (passage for the full orchestra) right before the last measure. What is the effect of the ending of this coda? It hints at something unusual to come.

V. Movement 3, minuet and trio form.

- A. Beethoven calls this movement Minuet and Trio, although he goes out of his way to abuse the melodic and harmonic conventions of minuet and trio form!
 - 1. Beethoven’s minuet pulverizes the moderate triple meter of the traditional minuet.
 - 2. The traditional second phrase of a minuet theme tended to be more harmonically interesting. However, Beethoven’s use of unharmonized diminished arpeggios pushes this idea to extremes as it creates a strange and ambiguous melodic surface.
 - 3. The minuet theme is a rhythmically very innovative inversion of the masculine portion of theme 1 of movement 1.
- B. Trio.
 - 1. This is probably the most traditional example of the trio genre, which commonly evokes a village band.
Musical examples: Haydn’s Symphony No. 88 in G Major, movement 3, trio; Mozart’s Symphony No. 39 in E Flat Major, movement 3, trio; Beethoven’s Symphony No. 6 in F Major, movement 3
- C. This minuet and trio is on a large scale. It is a double minuet and trio. The structure is A, B, A¹, B, A².

VI. Movement 4, sonata-allegro form.

- A. This movement is written in the style of an opera buffa overture.

Musical Comparison: The opening of Beethoven's Fourth symphony, movement 4, is compared with the opening of Mozart's Overture to "The Marriage of Figaro."

B. Theme 1.

1. Part 1 is not so much a tune as two brief, four-note motives that can and will be endlessly manipulated (motives A and B). They have the "trilly," chattering momentum redolent of opera buffa themes. They will supply the great bulk of everything we hear in this movement.
2. Parts 2–4 express engaging, high-speed music built from the opening motives.

C. Theme 2.

1. Phrases a and a' are village band-type music.
2. Phrases b and c are filled with comic contrasts of all sorts, including dynamic extremes and contrasts between the whole orchestra (tutti) and instrumental sections.

D. Cadence: The cadence marries the rhythm of theme 2, phrase a with the outline of motive b.

E. The development section is in six parts and full of good-natured energy and comic contrasts.

1. Twice in this section (parts 1–2 and parts 5–6) the music sounds as if it is building up to some momentous event and on each occasion the energy dies unexpectedly away.
2. Note the devilishly difficult bassoon solo in measure 184, a favorite test at bassoon auditions.

F. The recapitulation is full of comic contrasts and explosive energy.

G. The coda is in four parts characterized by the ebb and flow pattern of dynamic energy:

1. Parts 1–2 are furiously chattering.
2. Parts 3–4 slow the pace. The exhausted orchestra slows to a crawl before one final, herculean burst of energy.

VII. Conclusion.

A. Beethoven's Fourth Symphony is brilliant and comic.

B. Although it is built along classical lines, it is, in its details and energy, very much post-"Eroica" Beethoven. If any of Beethoven's contemporaries had written the Fourth Symphony, it would have been considered that composer's best work.

WordScore Guide™: **Beethoven** *Symphony No. 4 in B^b Major*

MOVEMENT I *Sonata-Allegro form* duple meter (4/4)

Introduction

Invokes a strange and mysterious musical world, one far away from B^b Major

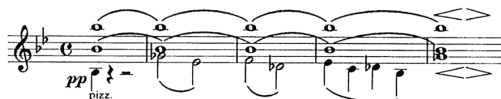
"Adagio (♩ = 66)"

2

P **Phrase 1:** Quietly
A plucked octave B^b
R strings "switch on" a
T mysterious, sustained
B^b in the winds

Quietly descending octave strings Note anxious,
play a "ladder-like" series of con- sighing < > on
nected, descending 3rds, outlining a octave "G^b"

^ ^
b^b minor collection, 1-6:



13

P **Phrase 3:** *forte* pizzicato
A strings again initiate
R octave B^bs in the winds
T

As before, descending octave
strings play a series of connected,
descending 3rds, outlining a b^b
minor collection

Strings
come to
rest on
octave
"G^b"

2 *f* > *pp*

pp

25

P **Phrase 5:** *forte* pizzicato strings
A ("G-B") again initiate sustained
R octaves in winds, this time a B₄
T
3 Note: the implied G chord initially
acts as a deceptive (VI of b) resolution
to the previous F^{#7} chord

Strings now play plodding
arpeggios; with the help of the
winds and some extraordinary
voice-leading, they outline the
following harmonic
progression:

G⁷ C A⁷ d B^b E⁷ A⁷ d A⁷

f

Where is all of this heading?

Op. 60 (1806)

6

Phrase 2: “G^b” (6 of b^b minor) resolves downwards to “F”; plodding ominous arpeggios support painful, isolated chromatic motives (G^b → E → F)

bassoon + cellos and basses

pp

10

Winds continue the plodding, ominous arpeggios (outlining F⁷) until . . .

pp

18

Phrase 4: This time, the “G^b” does not resolve downwards; it enharmonically becomes an F[#]. **Phrase 4** proceeds as did **Phrase 2**, but now a semitone higher! We are harmonic light years away from B^b Major! Arpeggios support painful motive (G → E[#] → F) in:

bassoon + cellos and basses

pp

22

Winds continue the ominous arpeggios (outlining F[#]7, V of b minor) until . . .

pp

34

A⁷ dissolves into octave “A”s, themselves repeated 5 times “like a shot-putter weighing his shot before throwing it” (A. Hopkins)

pp



36

With great and sudden effort comes the “throw”:



Note!: in an intervallic move identical to octave “B^b–G^b” (ms 1–2), the bass descends a major 3rd from octave “A” to “F”, creating an F⁷ chord!!! (V of B^b)

Eight subsequent upwards “throws” heave the music headlong into the Allegro . . .

ff

Exposition

"*Allegro vivace* (♩ = 80)"

43

Theme 1

A vivacious, sun-filled theme emerges from the darkness of the **Intro**

53

{	Theme features <u>two</u> main elements:	Three	}
	1) "masculine" descending arpeggio-type melody (drawn from plodding arpeggios of Introduction)	more	
	2) "feminine" phrase features smoothly descending wind line	upwards	
		"throws"	

tutti
a
ff

strings 43

a
B^b Major
p

89

Modulating Bridge: Grows directly out of "***a***"

95

Part 1:

Rising sequence based on the "masculine"

Theme 1 motive

ff

Part 2:

Restless, syncopated chords

winds ➡ tutti

ff

103

Part 3:

Smooth, "feminine" melody in viola/cello segues into . . .



"D" pedal ➡

61

Exclamatory
cadence
chords
alternate
strings/brass
and
winds/brass
chords

C
L
O
S
E
D

C
A
D
E
N
C
E

ff

Bb Major

65

Sequential build-up features:
1) trilly semitone motives
alternated between 1st and 2nd
violins

over

2) staccato bassoon playing
accompanimental version of
“masculine” Theme 1 motive

b

Bb Major

pp

81

A last, jubilant
version of the
“masculine”
Theme 1 phrase,
heard 2x

tutti

a²

ff



107

Theme Group 2

Part 1: A graceful and sprightly themelette travels
upwards through the winds:

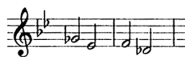


a

F Major

p

(Note: Compare the opening 8th-note motive
to the ominous, quietly descending linked 3rds
of the **Introduction** ms 2–3:



117

Extension: smoothly descending phrase elongates and elaborates the “feminine” portion of **Theme 1**

p

121

Mysteriously rising 1/2-note passage is itself a free inversion of the previous passage

*b**p*

135

Exciting, energized cadential unit brings this part of **Theme 2** to a close

f

149

Vigorous tutti version of the canon

*a¹**ff*

157

Cadence Material

Brief 1/4-note arpeggios slow and quiet the music

p

Shivering string tremolo

$E^{\sharp 7}$
(VII $^{\sharp 7}$ of F)

pp

C
A
D
E
N
C
E

E
X
P
L
O
S
I
V
E

C
H
O
R
D
S

Shivering string tremolo

 $E^{\sharp 7}$ *pp*

C
A
D
E
N
C
E

E
X
P
L
O
S
I
V
E

C
H
O
R
D
S

Development

187

Part 1: Descending sequence based on the “masculine” **Theme 1** phrase, outlines the following, slowly moving harmonies:

F - C⁷ - F - g⁶ - F $\frac{6}{4}$ - C - A⁶!
4ms 4ms 2ms 2ms 2ms

203

Part 2: Unexpected harmonic event! We are “lost” harmonically, as this C \sharp -based chord is sustained under disconnected “throws,” themselves unable to find their way out of this harmonic jungle!

141

Theme Group 2

Part 2: “*dolce*,” gentle, rustic canon between clarinet and bassoon; built on melodic material 1st heard in the **Modulating Bridge, Part 3**, itself an outgrowth of the “feminine” **Theme 1** phrase:



a
F Major
p

167

Shivering
string
tremolos

177

Rollicking
closing theme in
syncopated
strings!

185

1.
Series of 8 upward
throws heaves the
music back into the
Exposition!

pp < *ff*

217

Part 3: We're out!
Theme 1
“masculine” phrase
in:

flute → bassoon
D Major
p

225

“Feminine” phrase;
lush new version,
inverted and
elaborated in:

(Note: “masculine”
phrase in accomp.)

winds → violins → clarinet → violins

modulation →

241

Part 4: Dramatic sequence pits upwards “throw” (*ff*)

vs
“masculine” **Theme 1** phrase (*p*)

3x total			
1st	2nd	3rd	lengthy extension of G ^{o7} . . .
E ^b Major	G Major	G ^{o7}	
<i>ff</i> <i>p</i>	<i>f</i> <i>p</i>	<i>ff</i> <i>f</i>	

281

Part 5: Sudden, unexpected arrival on F^{#7} (V of B) (shades of the **Introduction!**)
Quiet, mysterious passage built on the “feminine” portion of **Theme 1**, extended considerably

ppp *pp*

305

Part 6: Retransition

In a magical resolution, the solo flute leads the way as the G^b triad resolves outwards to a B^b₄ (I⁶)

312

Now in the “right” key, rising motives begin to accumulate over a rolling timpani, the rising motives grow in power and volume until . . .

pp *cresc.*

Recapitulation

337

Theme 1

Abbreviated, initially dramatic and inspiring version of this originally quiet theme

Note: both “masculine” and “feminine” phrases doubled in length

“masculine”		“feminine”	
tutti	oboe	strings/flute	winds
B ^b Major			
<i>ff</i>	<i>p</i>	<i>p</i>	<i>p</i>

351

Modulating Bridge

Grows directly out of **Theme 1**:

Part 1:

Rising sequence based on “masculine” **Theme 1** phrase

369

Part 2:
Restless, syncopated chords grow from:

winds

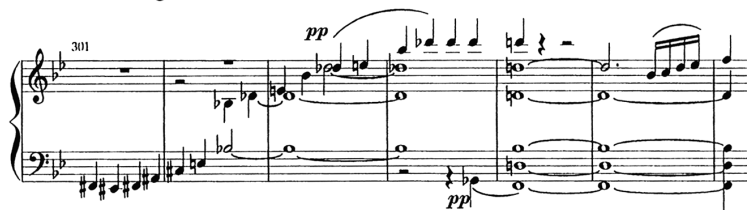
377

Part 3:
Smooth, “feminine” melody in viola and cello segues into . . .

p

(Note syncopations)

This harmonically ambiguous section comes to rest on a G^b Major (enharmonically F[#] Major) triad; a solo flute rises above the strings and . . .



333

Huge string tremolo

ff

381

Theme Group 2

Part 1: Graceful and sprightly themelette travels upwards through the winds

a

B^b Major

p

391

Extension: smoothly descending flutes and violins

p

395

Mysterious, rising 1/2-note passage is itself a free inversion of previous flute/violin passage

b

pp

406

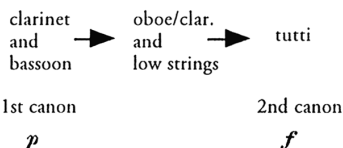
Excited, energized cadential unit

f

415

Theme Group 2

Part 2: “*dolce*” canon,
heard 2x, between:



431

Cadence Material

Brief 1/4-
note
arpeggios
quiet and
slow the
action

Shivering
string tremolo
on an A[#]7
(VII[#]7 of Bb)

*p**pp*

C
A
D
E
N
C
E

E
X
P
L
O
S
I
V
E

C
H
O
R
D
S

ff

Coda

467

Part 1: **Theme 1**
“masculine” phrase
heard twice; outlines
Bb Major triad

ff

475

Quiet “feminine” phrase
heard twice, punctuated by
fanfarish tutti exclamations

*p f**p f*

	C				
	A				
	E				
Shivering	X	Shivering			
string	P	string			
tremolo	L	tremolo			
	O				
	S				
(A ^{♯7})	I				
	V				
	E				
	R				
	D				
<i>pp</i>	S	<i>pp</i> <	<i>ff</i>	<i>ff</i>	
	<i>ff</i>				

441

451

462

⌣

F⁷

Seven

upward

“throws”

lead

directly

into . . .

F⁷

483

Part 2: Stirring conclusion features five distinct musical levels:

- 1) Upward “throws” in 1st violins
- 2) “Feminine” phrases in viola/cello/basses
- 3) Dramatic tremolos in various strings
- 4) Sustained harmonies/fanfares in winds and brass
- 5) Timpani roll



MOVEMENT II *quasi Sonata-Allegro form*

"Adagio (♩ = 84)" (triple meter, E^b Major)

Exposition

Introduction: Horn-call ostinato

Brief introductory ostinato in the violins has the dual effect of:

- 1) Providing a distant, horn-call-like introduction for the approaching bel canto-like Theme 1
- 2) Providing the music with a sense of rhythmic edge and steady pulse which will give movement to the fluid and long-noted themes



E^b Major

9

Horn-call ostinato

returns in tutti; the music is no longer "in the distance" but immediately before us

f

10

Theme 1

Serenade-like version of the theme in the winds

E^b Major

p



26

Theme 2

Another sweet, operatic-like melody; note extremely varied accompaniment which supports this new theme:

- sustained strings
- pizzicato strings
- diadic motives in strings
- descending bassoons



p clarinet
B^b Major



f

33

tutti
cadence

2

Theme 1

Lush, almost operatic theme of great motivic and rhythmic variety:

violins
Eb Major
p

17

Modulating Bridge

Sequence in 2 parts:

Dramatic string
arpeggios and
brass/wind fanfares
f

Sweet, fluid
melody in winds
and 1st violins
p

3x total

23

Extension of 3rd
sequential phrase
sustains the V7/V
(F7) harmony,
allowing a modulation
to V (Bb Major)

f

34

Cadence Material

Part 1: Brief Cadence Theme:

bassoons → winds
Eb Major
p

Part 2: Tutti build-up based on
the rhythm of the

Horn-call ostinato
ff

Note: Horn-call ostinato

Decorated by strings, underpins this part

Note: Music modulates back toward
the original tonic Eb Major →

Development (brief)

41

Part I:

Brief introduction

Horn-call
ostinato

Theme 1

Distant,
gorgeous,
elaborated
version of
theme

violins

E^b Major

p



f

Horn-call
ostinato

in
tutti

50

Part 2: Dramatic
passage breaks the
“sweet” hold of E^b
Major

Note: the sense of slow-
motion falling (help!)
created by descending
soprano and bass lines!

e^b minor

ff

Recapitulation

64

Introduction

Horn-call
ostinato

in timpani

65

Theme 1

Sweet, highly elaborated
version in the:

flute → flute/clarinete

E^b Major

p



89

Cadence Material

Part 1: Brief cadence theme
in:

horns → winds →

E^b Major

Note: Horn-call ostinato

decorated by strings in
accompaniment

p

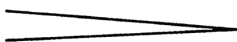
93

Part 2: Fragments of the string
decoration (Part 1) descend,
“*perdendo*” (“dying away”):

1st violins

violas

cellos



54

Part 3: The falling motion unexpectedly stops on a "Db"; 1st and 2nd violins coil, lover-like, around each other, describing as they do a Db7 harmony (V of Gb, III of eb minor)

"espressivo"

p

59

Part 4: Sequence:

Distant Horn-call ostinatos alternate with falling stepwise motive from Theme 1 opening:

Horn-call
ostinato

appears in:

bassoon → cello/basses
Gb Major eb minor

72

Modulating Bridge

Sequence in 2 parts:

Dramatic string arpeggios and brass/wind fanfares

f

Sweet, fluid melody in winds and 1st violins

p

3x total

Extension of 3rd sequential phrase sustains Bb7 (V7 of Eb) harmony

◀ *f* ▶

??

Theme 2

Sweet, operatic melody

tutti cadence

clarinet
EbMajor

p

◀ *f*

Coda Profoundly peaceful and serene conclusion

96

Part 1:
Theme 1 opening measures gently sound in winds
Eb Major

pp

98

Part 2:
Fragment of string decoration (from Cadence Material) whisper from:

One last powerful tutti, lest this music gets too sweet and sentimental

ff

102

Distant

Horn-call
ostinato
in timpani

C
A
D
E
N
C
E

pp < *ff*

strings → winds
horns → strings

MOVEMENT III *Minuet & Trio* (sure! . . . Scherzo!)

In his *Symphony No. 4*, Beethoven was still concerned with obliterating the traditional aspects of a Minuet & Trio; certainly this movement goes out of its way to abuse the melodic and harmonic conventions of Minuet & Trio form!

"Allegro vivace (♩ . = 100)" triple meter (3/4)

Minuet

A: A jagged, upwards melody (note rests!) hurls itself upwards: →

a

A rather bizarre series of ascending/descending 1/4 notes, alternating between winds and strings, and unsupported harmonically, goes through 9 of 12 chromatic tones!



p

13

Jagged, upwards melody returns to close off this 1st part of the Minuet

F Major

C
L
O
S
E
D
:
C
A
D
E
N
C
E



a¹

53

Vigorous tutti version of jagged, upwards melody

74

Two long series of ascending/descending 1/4 notes; the 1st unharmonized, the 2nd supported by an F^6 (V^6)

Explosive, joyous conclusion based on the jagged, upwards melody

B \flat Major

C
L
O
S
E
D
:
C
A
D
E
N
C
E



B \flat Major

ff

p

ff

"Un poco meno allegro (♩ . = 88)"

Trio

B	<p>Rustic, wind band and fiddle music contrasts sharply with the jagged, jubilant conclusion of the Minuet</p> <p style="text-align: center;">B^b Major <i>p</i></p>	<p>Bassoons and horn join the winds</p> <p style="text-align: center;"><i>p</i></p>
		<p>Strings re-enter hesitantly, trying to find their "pitch" by trilling back and forth, settling finally on B^b/A →</p>

Minuet

A¹ Tempo I (This *da capo* is the same as **A**, without the repeats)

|| **a** || **b** **a**¹ ||

Trio (as before)

B || **c** || **d** **c**¹ ||

Minuet/ Coda

("**a**¹" portion of **A**)

A ²	<div style="border: 1px solid black; padding: 2px; display: inline-block;">180</div> <p>Vigorous tutti version of jagged, upwards melody</p> <p style="text-align: center;"><i>ff</i></p>	<p><u>Two</u> long series of ascending/descending 1/4 notes; the 1st unharmonized, the 2nd supported by an F⁶ (V⁶) harmony</p> <p style="text-align: center;"><i>p</i></p>
-----------------------	---	--

The trio that follows is delightfully whimsical, a tongue-in-cheek gesture towards the old-style minuet with a country band of wind-players interrupted by a bunch of self-taught violinists who can neither hit the note in the middle nor control their bows adequately. How else can one sensibly interpret passages such as this?



The first notes are clearly ‘wrong’ while the *sforzando* is uncalled for.

— A. Hopkins

<p>Full wind/brass band plays an extended version of “C” over the mainly trilling strings</p>	<p>Quiet dialogue between the wind/brass and 1st violin (“fiddler”) draw the trio to its close</p>	<p>Fragments of the jagged, upwards theme (Minuet) quietly grow out of the strings</p>

205

Explosive, joyous conclusion based on the jagged, upwards melody

MOVEMENT IV *Sonata-Allegro form*

"*Allegro ma non troppo* ($\text{♩} = 80$)" duple meter (2/4)

Exposition

Theme 1

The theme is not so much a "melody" as it is two brief motives, which will be endlessly manipulated to create the basic fabric of the music:



Part 1: 1st violins hurriedly play fragment illustrated at left, giving way to lower strings which suddenly...

... reach a tutti cadence after but 2 1/2 ms of music

Bb Major
p

f

25

Modulating Bridge

Brief, *apreggiato* figures passed from violins to winds

ff ➤

37

Theme 2

Tasty little village-band type theme momentarily stops the chattering 16th-note motion



oboe ➤ flute
a
F Major
p

45

A somewhat comic contrast: the little Theme is heard in the low strings

cellos/basses ➤ violins
a'
p

88

Cadence Material

Part 1: Brief cadence "theme," based on **Theme 2**, is bounced between:

high strings & lower strings
2x total
ff

96

Part 2: Fanfarish winds, brass, and 1st violins ring out over furiously chattering motives **a** and **b** in the other strings

ff

Perpetual mobile: This exhilarating movement is written in the style of an opera buffa overture. Its giddy, lighthearted character is to a great degree the result of its unrelenting rhythmic momentum and chattering melody.

[5]

Part 2:
High-speed
patter
melody in
parallel 3rds
built on
motives **a**
and **b**

pp

[12]

Part 3: Descending motive
(finally a tune!) is an augmented
inverted version of motive **b**



[21]

Part 4: Rip-
roaring patter
descent in
strings, based
on motive **a**



ff

B \flat Major

C
L
O
S
E
D

C
A
D
E
N
C
E

[52]

Quiet winds
(playing
augmented
version of **a**)
alternate with
boisterous
strings
(playing a less
augmented
version of **a**)

b

p *f*

p *f*

[64]

tutti
explosions
frame
isolated
motive **a**'s
in 1st
violins

c

ff

[70]

Sudden,
chirping,
broken-up
version of
motive **b**
in 1st
violins (in
16th-note
diads)

p

[74]

Tutti
explo-
sions
again
frame
isolated
motive **a**'s
in 1st
violins

ff

[78]

Chirping
1st
violins
and flute

p

ff

extended - - -

[86]

C
A
D
E
N
C
E

F Major
tutti

1.

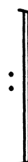
C
L
O
S
E
D
C
E

F Major

p

The texture thins and quiets as
chattering Theme 1 motives **a**
and **b** appear in the strings

p



Development Full of good-natured energy and comic contrasts

100

Part 1: The texture thins and quiets as chattering Theme 1 motives **a** and **b** appear in the strings

C C
L A
O D
S E
E N
D C
E

F Major

p

p



Tremolo strings join in

Big, important sounding octave "B" in tutti would seem to anticipate a major event!

(B⁷ harmony implied to E major/minor?)

f <

149

Part 4: Theme 1 motives **a** and **b** in 1st violins under sustained winds

pp <

(Like **Part 2** of **Cadence Material**): Fanfarish winds, brass and low strings ring out over furiously chattering motives **a** and **b** in violins

165

Part 5: Another big, serious sounding moment would seem to be upon us:

1) Explosive repeated chords and descending F7(b⁹) arpeggios over syncopated "F" pedal

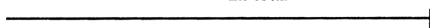
alternates with

2) Sustained chords and isolated motive as in middle strings

2x total

Pedal "F"

ff



ff

Recapitulation

189

Theme 1 (abbreviated)

Part 1: Heard entirely in violins and viola (not broken up between upper/lower strings as in **Exposition**)

Note: Sudden tutti attacks shove the energy level up another notch!

Sudden tutti cadence this time brings Theme 1 to a premature conclusion!

B^b Major

f

120

Part 2: Big event? E Major/
minor? Nah!

B \flat \blacktriangleright C (IV of G Major)
Strings and winds play
descending augmentation of **b**

winds extended - - -
violins \blacktriangleright
low strings \blacktriangleright

131

Part 3: Varied, sparkling sequence
features:

- 1) Motive **a**'s bounced around strings
- 2) Rising/falling 3-note motives in winds
- 3) Explosive **f p** in low strings

3x total

1st x
g minor

2nd x
B \flat Major

3rd x
d minor

181

Part 6: Huh? The
energy dies away as
motive **a**'s echo
throughout the
strings

184

In a devilishly difficult
little solo, a comic
sounding bassoon plays
Theme 1 in anticipation
of the **Recapitulation** (or
is the bassoon lost? Overly
enthusiastic?!?)

Low
strings
with
motives **a**
and **b**



p

p

193

Modulating Bridge (extended)
Brief arpeggiated figure is passed
from:

1st violins
f

1st violins
f

2nd violins
f

winds

p

winds

strings
p

Rip-roaring
cadence in
tutti

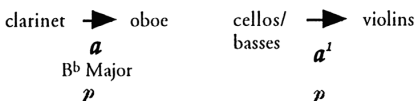
ff \blacktriangleright



215

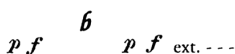
Theme 2

Little village band theme again appears over rolling triplet accompaniment in clarinet (2nd)



230

Quiet winds (playing augmented version of *a* alternate with boisterous strings/flute (playing less augmented version of *a*))



266

Cadence Material

Part 1: Brief cadence theme based on Theme 2 is bounced between 1st violins and rest of strings

2x total

ff

274

Part 2: Fanfarish winds, brass and 1st violins ring out over furiously chattering motives *a* and *b* in lower strings

ff

Coda

278

Part 1: Much like Part 1 of the **Development**, suddenly quiet, upwards sequence of motives *a* and *b* in the strings

p <

327

Part 4:

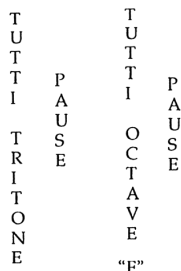
- 1) Quiet winds in dialogue play an augmented version of *a*
- 2) Low strings play unaltered version of motive *a*!

pp

The strings manage one last burst of energy, entering with motives *a* and *b* against augmented winds

<

ff



B^b/E (=C⁷)

242

Tutti
explosions
frame isolated
motive **a**'s in
violins

c

ff

Chirping
"broken-up"
version of
motive **b** in
2-note 16th
units

p

Tutti
explosions
frame
isolated
motive **a**'s
in violins

ff

Chirping
violins
and flute

p

Tutti
cadence in
B^b Major

extended - - -

<

ff

290

Syncopated,
exclamatory
chords in
winds and
brass

f >

Quiet
motive
a's in
violins

298

Theme 1
whispering
version of
theme, in
1st violins,
clarinet
and
bassoon

pp

300

Part 2:
Huge
cadential
unit
(explosive
chords and
furiously
chattering
strings)
arrives on a

ff

319

Part 3: The
"descending
motive" (Part
3 of Theme 1)
appears in
strings and
winds over
motives **a** and
b in accomp.
by overworked
cellos and
basses

pp

Tired, worn
out 1st violins
play an
augmented
version of
Theme 1

B^b Major

pp

Exhausted
bassoon
plays a
single
motive **b**

pp

Equally
tired 2nd
violins and
violas
answer the
bassoon
("We're
pooped, too!")

pp

Explosive Finale!
One last, herculean
burst of energy
brings the
movement, and the
symphony to a lively
conclusion

ff

End of
Symphony

Lectures Seventeen–Nineteen

Symphony No. 5—The Expressive Ideal Fully Formed, I–III

Scope: Lectures Seventeen through Nineteen focus on Symphony No. 5 with references to its disastrous 1808 premiere and an in-depth analysis of the score. We see how Beethoven’s compositional progress fully matures in the musical and expressive content of Symphony No. 5, which is conceived as a vehicle for a drama in which light and hope triumph over the forces of darkness and despair. Beethoven is revealed as an extraordinary and unprecedented master of the art of developing entire movements from small, seemingly inconsequential motives. Symphony No. 5 also shows him to have a revolutionary concept of rhythm as a narrative element in its own right and as a key factor in the generation of drama. We learn how Beethoven, now light years away from his Classical Era beginnings, has embraced romanticism in his own unique manner.

Outline

- I. Introduction.**
 - A.** The premiers of Beethoven’s Symphonies 5 and 6 were held in Vienna on December 22, 1808.
 - B.** The concert was beset by problems, many of them of Beethoven’s doing.
- II. Symphony No. 5 in C Minor, Op. 67, movement 1, sonata-allegro form: analysis with reference to the WordScore guide™ and musical examples.**
 - A. Exposition.**
 - 1.** The “Statement of Purpose” is announced. This is an opening orchestral unison, intoning a repeated four-note motive, the so-called “fate” motive.
 - 2.** Theme 1 is a theme of brutal rhythmic power and motivic simplicity; angry music, full of dark and deep emotions.
 - a.** Theme 1 is jagged, raw, and undecorated. It consists entirely of permutations of the four-note “fate” motive

and is filled with tension-generating pregnant pauses (fermata).

- b. The tonic key of C minor, a dark, tragic key of despair, is also very important in reinforcing the sense of tension.
 - 3. Theme 2 is a contrasting lyric, and initially gentle theme. It is heralded by a horn call based on and analogous to the opening “Statement of Purpose” and is accompanied by “fate” motives.
 - 4. An extraordinary process of motivic development is operative from the opening of the exposition to its conclusion, as the four-note “fate” motive is developed into an entirely new-sounding series of thematic ideas.
- B. Development in five parts: The melodic/lyric growth of the exposition is crushed by harmonic dissonance and melodic fragmentation.
- 1. In parts 1–3 there is a powerful return to the minor (F minor). Part 3 brings back two thunderous horn calls in the violins.
 - 2. In part 4 the horn call is progressively fragmented. The carefully nurtured motives of the exposition are dismembered until all that remains are single, isolated, pathetic “chords of despair.”
 - 3. Part 5 sees a brutal retransition that brings the dying movement back to life.
- C. Recapitulation.
- 1. A suppressed theme 1 and an oboe cadenza remember the horrific events of the development. The “fate” motive is now without the power it had in the exposition.
 - 2. Incredibly and gloriously, theme 2 and the subsequent cadence material appear not in C minor (as we would expect in a Classical Era sonata-allegro movement) but in a triumphant C major!
- D. Coda in six parts: a development of the development section.
- 1. In parts 1–3 the mode (key) returns to minor and the process of fragmentation that characterized the development section is here thrown into reverse, as new sounding thematic materials grow from the fragmented horn call.
 - 2. In part 4 a vigorous, dramatic, and entirely new-sounding march theme appears. In reality it is a further development of the fragmented horn call.

3. Parts 5 and 6 sound, respectively, like another retransition and another recapitulation.

III. Movement 2, quasi-double variations form.

- A. This movement is designated “andante con moto”—andante with motion. This implies that it is a dance, not a dirge!
- B. Its form is an extremely unorthodox version of double variations form. In fact, movement 2 is really two movements in one. It features two alternating themes.
 1. Theme A, a broad and beautiful theme in A flat major, is successively varied via elaboration. This movement is about the uplifting power of C major, as witnessed by
 2. Theme B, also a lyric theme. Theme B, initially in A flat major, is transformed into triumphant magnificence by the power of C major.
- C. Strict variational process breaks down about halfway through the movement.
- D. The coda ends the movement in A flat major, on a surprisingly vigorous and powerful note for an ostensibly lyric movement.
- E. The key of C major seems to be acting as a stimulant to energize theme A of this movement.

IV. Movement 3, scherzo.

- A. Part 1, scherzo 1.
 1. It's back!... C minor is back! Phrase a is an ominous, rising passage in C minor, that functions analogously to the “Statement of Purpose” of the first movement.
 2. Phrase b is a brutal, pounding theme (“Hunting Horns of Hades”) in the rhythm of the “fate” motive. C minor is back with a vengeance!
- B. Part 2, trio.
 1. Phrase c is a brilliant and farcical fugue-like passage that blows away the darkness of C minor.
 2. Phrase d is an exuberant, elephantine passage for the low strings that indulges in a bit of a finger exercise before ascending to an extended version of the fugue-like passage.
- C. Part 3, scherzo 2. No longer brutal, the scherzo is now a quiet, plucked, utterly deflated bit of C minor nastiness. It ends with a deceptive cadence.

- D.** The transition to movement 4 is a slow and extraordinary progression from darkness to light.
- V.** Movement 4, sonata-allegro form.
 - A.** Exposition: Theme 1 appears in the full orchestra in C major.
 - B.** Development in six parts.
 - C.** Coda in seven parts.
- VI.** For Beethoven the fifth crystallizes his mature compositional innovations:
 - A.** The practice of allowing the context to dictate the form.
 - B.** The use of motivic development as a fundamental technique.
 - C.** The concept of movements as steps in a dramatic progression (similar to acts in an opera or a play).
 - D.** The use of rhythm (divorced from melody) as a narrative element.
 - E.** The concept of music as self-expression.

MOVEMENT I *Sonata-Allegro form*

"Allegro con brio" (♩ = 108)" duple meter (2/4)

Exposition

The music grows from skeletal, melodic minimalism to lyric triumph

Theme 1

"Statement of Purpose:" An orchestral unison intones a hammering, skeletal 4-note motive (the so-called "fate motive") which is immediately sequenced downward to create a larger, 8-note unit, set off from what follows by a long fermata



c minor

6

Four-note "fate motive" is sequenced and transformed

a

p

< f

OPEN
C
A
D
E
N
C
E

59

Theme 2

"Horn Call:" Based on, and in function analogous to, the opening **"Statement of Purpose,"** the **"Horn Call"** heralds the arrival of **Theme 2**



horn

E^b Major

94

Cadence Material

Part 1: Glorious and triumphant; 2 falling phrases (akin to those of the **Modulating Bridge**) blare forth in E^b Major *ff*

110

Part 2: A downward series of "fate motives" bring the **Exposition** to a brilliant conclusion

C
L
O
S
E
D
P
A
U
S
E
C
A
D
E
N
C
E

E^b Major

:||

Op. 67 (1808)

22

"Statement of Purpose:" Another 4-note "fate motive" explodes forth in orchestral unison

ff

25

Four-note "fate motive" is further sequenced and transformed, rising as it goes

a'

p cresc. -----

44

Modulating Bridge
Brief, but extremely intense, transition consisting of 3 long, downward sequences of the 4-note "fate motive"

f

<

ff

O
P
E
N

P
A
U
S
E

C
A
D
E
N
C
E

63

The initially lyric opening of **Theme 2** is itself a permutation of the "Horn Call"



Eb Major

83

As the theme progresses, 4-note "fate motives" rise from the low strings, propelling the music forward; the mood is one of strength and approaching triumph, not one of tragedy and angst as was the opening of the movement

cresc. -----

Development The melodic/lyric growth and transformation of the **Exposition** is crushed by harmonic dissonance and melodic fragmentation!

125

Part 1: “Statement of Purpose”
opening has been altered; the 2nd half (D^bs → C) is filled with an ominous forboding — the triumph of the **Exposition’s** end is instantly forgotten!



f minor modulatory

129

Four-note “fate motive” is imitated and sequenced; though this passage is quiet and lightly scored, the unstable, modulatory harmonic underpinning imbues it with an air of danger

p cresc. -----

179

Part 3: Two “Horn Calls” thunder forth defiantly from the violins



210

Incredibly, the 2-note units dissolve, leaving only single, isolated “chords of despair”

pp

228

Sudden burst of energy from a single tutti “Horn Call” would indicate the music is not quite dead (yet!)

ff

233

The pathetic, isolated “chords of despair” resume; the rhythmic, melodic and tonal elements of this movement are as close to death as they can get!

pp

158

Part 2: The texture thickens as more and more instruments join the fray; the intensity builds!

Note: “Fate motives” in various permutations are now overlapping in imitative polyphony

168

The disparate parts suddenly congeal into a long series of vicious, hammering pounding dissonances, in the rhythm of the “fate motive,” over a rising bass:

C C# D E F#
(C^o7 C^{#o}7 g mi⁶ E^o7 D⁶)

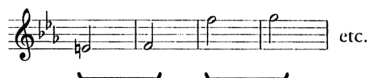
195

Part 4: Dissolution, destruction and disintegration

A third “Horn Call” begins but is brutally cut short



The dismemberment of the “Horn Call” continues; now only the middle 2 notes are heard!



240

Part 5: Retransition

Again, a sudden burst of “fate motives” attempts to revive the movement; this time, they do not stop but tenaciously continue, shattering the deadly reverie of the “chords of despair.” Like 20cc’s of adrenaline administered directly to the heart of the movement, the music revives ...

ff

Recapitulation

248

Theme 1

"Statement of Purpose:"

Powerfully intoned by
orchestral unison

c minor

ff

The "fate motive" theme resumes,
but without the power and bluster
of the **Exposition**; the music has
undergone a profound trauma in
the development, and that is
reflected in this rather melancholy
phrase and the following oboe
cadenza

O
P
E
N

C
A
D
E
N
C
E

a

p

< f

288

Modulating Bridge

Much as before: brief, but
intense, passage consisting of
downward sequences of the
"fate motive;" it is the harmonic
job of this recapitulatory bridge
to bring the key area back to c
minor, a job it does ably; we are
prepared for a dark and stormy
Theme 2

O
P
E
N
A
U
C
S
A
E
D
E
N
C
E
(G⁶)

303

Theme 2

"Horn Call" again heralds the
arrival of Theme 2

Note: This recapitulatory "Horn
Call" is scored for two bassoons; the
unvalved, natural horns of
Beethoven's day being incapable of
playing in the key of "C" after
having been in "Eb"

ff

346

Cadence Material

Part 1: Glorious and triumphant; two falling phrases blare forth in

C major

ff

268

Oboe Cadenza: A plaintive, solo oboe sings a melancholy song of remembrance for the trauma (death of innocence?) of the

Development:



f *decresc.* - - - - -

269

The business of remembrance past, the theme returns to its former, terrible glory — momentum grows as the melodic line climbs

*a*¹



p *cresc.* - - - - -
f

307

What?! Who?! How?! When?!
WHOA!!!

The lyric **Theme 2** arrives, not dressed in the black mourning of c minor, but in the diaphanous glow of C Major!

p

"dolce"

331

As the theme progresses, 4-note "fate motives" rise from the low strings, propelling the music forward

cresc. - - - - -

362

Part 2: A downward series of "fate motives" bring this extraordinary **Recapitulation** to its conclusion; the movement would seem, for this moment at least, to be filled with hope and triumph

Coda The **Coda** is, in reality, a second development section, which throws the processes of dissolution, destruction and disintegration of the 1st **Development** ➔

374

Part 1: The C Major triumph of the **Recapitulation** is, for now, crushed by a series of furious, elemental chords which hammer away on the “fate motive” rhythm; the mode turns back toward minor

ff

Note: These hammering chords were first heard in **Part 2** of the **Development**

387

Two forlorn, upwards version of the “fate motive” plaintively cry for mercy, but none is shown; the hammering continues!

winds

406

Part 3: New life from what before led to disintegration!

A third “Horn Call” begins but is cut short



As before, the “Horn Call” is further reduced to its middle 2 notes — But now that 2-note unit weaves a web of activity in both 1/4 notes and 8th notes (Diminution and double diminution of the original 1/2 notes!)



469

Part 5: Retransition?! “Fate motives” repeated over an extended dominant pedal lead to...

478

Recapitulation #2 (or **Coda Part 6**)? “Statement of Purpose”: most powerful version yet! We would seem to be back to the beginning of the movement!

OR
C
H
I
S
S
O
N
T
R
A
L
c minor
ff

into reverse; nourished by the hope provided by “C Major” in the **Recapitulation**, life returns to the shattered musical landscape

398

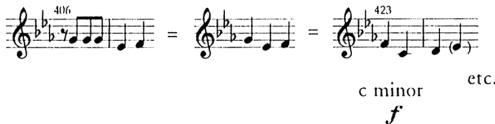
Part 2: Two “Horn Calls” thunder forth in low strings and bassoons, under upwards sweeping violins



Note: These “Horn Calls,” which use the pitches of the movement opening “Statement of Purpose,” are analogous to the 2 “Horn Calls” heard in **Part 3** of the **Development**

423

Part 4: A vigorous, marchlike, utterly new sounding theme is actually derived from the truncated “Horn Call” of measure 406:



Note: Again, here in the **Coda**, new musical life grows from what in the **Development** had marked disintegration

Theme 1

Quietly begins, though the music is static due to a tonic pedal harmony

pp

491

The quiet is shattered by a hammering cadence built on the “fate motive” rhythm; the movement suddenly and abruptly ends! What does this mean? Where is the symphony going? What was the significance of C Major? Stay tuned ...

c minor

C
L
O
S
E
D

C
A
D
E
N
C
E

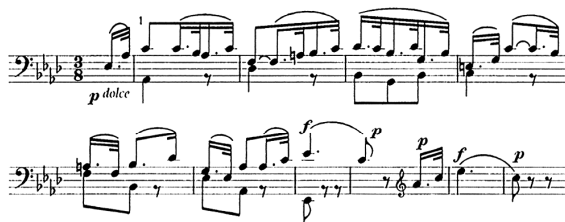


Movement II *quasi Double Variations form*

"*Andante con moto* ($\text{♩} = 92$)" triple meter (3/8)

Theme A "*dolce*"

Lilting, lyric, dotted-rhythm filled theme in the unexpected key of A^b major



low strings

a

A^b major

p

10

A lengthy cadential section brings the theme to a gentle conclusion

C
L
O
S
E
D

C
A
D
E
N
C
E

winds/upper strings

(*b*)

29

Wow! the G^b turns into an F^\sharp , the A^b7 chord turns into a German⁶, and we are suddenly and powerfully headed toward ...

ff

32

Theme B transformed!

A brilliant and magnificent version of the theme in C Major leaves us momentarily breathless

tutti
a

C Major

ff

>

Theme B

Offers a slight contrast with the opening Theme A

22



clarinet/bassoon

a

A^b major

p

Note: Delicate triplet
accompaniment in violas

A mysterious and
hesitant phrase follows
as the top voice moves
up to a G^b, forming
an A^b7 chord. Where
is this going?

pp

38

HUH? As suddenly as it began, the
triumphal and magnificent mood
disappears; a quiet and mysterious
passage modulates back toward A^b
Major

pp

O
P
E
N

C
A
D
E
N
C
E

E^b

E^b

E^b

E^b

f

Variation I

50

Theme A / Variation 1

Theme is now embellished: its dotted rhythms are replaced by smoothly flowing sextuplets (groups of six notes) per measure

low strings

*a*¹

A^b Major

Cadential passage, much as before

winds/upper strings

(*b*)

71

Theme B / Variation 1

Much as before, although faster 32nd notes have replaced the delicate triplets in the accompaniment

C
A
D
E
N
C
E

clarinet/bassoon

*a*²

A^b Major

p

Variation 2 (Developmental — strict variation technique breaks down as Beethoven begins to explore, freely, various aspects of the themes)

98 Theme A / Variation 2 Extended considerably

Further embellishment of the theme, now heard embedded in smoothly flowing groups of twelve notes per measure

low strings

*a*²

A^b Major

p

106

1st violins

*a*³

A^b Major

pp

114

Lowest strings (cello and bass) play elaborated theme underneath throbbing, tutti accompaniment

*a*⁴

A^b Major

f

Two ascending Eb Major scales

O
P
E
N

C
A
D
E
N
C
E

147 Theme B / Variation 2

Theme B (and C Major) return without the preliminary, A^b version in this most magnificent version yet!

tutti

*a*⁴

C Major

ff

>

157

Modulation back toward A^b Major, but not via the mysterious, hesitant phrase, but rather, via simple, appoggiated Eb chords

(V/A^b)

p

>

pp

Again, the
mysterious
G^b
intrudes,
creating an
unstable
Ab7 chord

pp

Again, the
G^b becomes
an F# as the
harmony
suddenly and
powerfully
moves to ...

ff

80

Theme B

Brilliant and
magnificent
again C major
would seem to
represent a mood
— a world — of
triumph and joy

tutti
*a*³
C Major

ff

87

Again, as
suddenly as it
came, C
Major
disappears; a
quiet and
mysterious
passage
modulates
back toward
Ab Major

E^b
E^b
E^b
E^b
E^b
E^b
O
P
E
N
C
A
D
E
N
C
E

> *pp* < *ff*

123

Mysterious,
heartbeat-like
Eb7 chord
throbs alone
eight times; we
wait...

pp

127

Solo winds (clarinet,
bassoon, flute, oboe)
play an "early version"
of Theme A (as it
appeared in
Beethoven's
sketchbooks)

Ab Major ►
modulatory

133

An altogether
extraordinary
passage
features
smooth,
gliding winds
in doubled
thirds; again
we wait ...

strings ...

horns ...

modulatory ►

p < *f*

166 Theme A / Mini-Variation

Quiet, almost elfin passage
(plucked strings and staccato
winds); features the first use of
any key other than Ab major or
C Major in the movement

winds
*a*⁵ *p*
ab minor

176

Theme virtually
evaporates into a
series of (mostly)
upwards reaching
scales in winds
and strings

cresc. - - - - -



Variation 3 (Recapitulatory)

185

Theme A / Variation 3

A powerful and confident version of this heretofore lyric theme restores the dotted rhythms of the opening

tutti
*a*⁶
 A^b Major
ff



cadential
 passage
 winds/upper strings
 (6)
p

C
L
O
S
E
D

C
A
D
E
N
C
E

Coda

229

Theme A Brief!

A^b Major

pp

Quiet
 arpeggios
 quickly pick
 up
 momentum
 and volume

cresc. - - - - -

A surprisingly vigorous and powerful conclusion for an ostensibly “lyric” movement (What’s gotten into A^b Major? Is this the influence of C Major??? Continue to stay tuned!)

ff



205 "Piu mosso (♩ = 116)"

Early sketchbook
version of **Theme A**
returns in bassoon
accompanied by
absolutely jaunty
strings!

pp

Three powerful,
upward sweeping
gestures



220

Theme A

winds/upper
strings ext. ...

f

A^b Major

p

< *f* >

C
A
D
E
N
C
E

MOVEMENT III (*Scherzo*)

"*Allegro* (♩ = 96)" triple meter (3/4)

Part I: (Scherzo)

(It's back! ... C minor is back! ... And it's not happy at all with the lyricism and "false hope" of **Movement II**, with its C Major episodes and powerful A^b Major conclusion!)

a

This introductory passage clearly recalls the opening of **Movement I**: Two brief phrases, each followed by a dramatic pause; however, where the **Movement I** "Statement of Purpose" was brief and dramatic, this passage is ghostly and ominous

Phrase 1: Ascending c minor arpeggio rises like a foul vapor from the depths of the orchestra:



O
P
E
N

C
A
D
E
N
C
E

Phrase 2: Another foul, nasty c minor ascent, slightly longer than the first. After the glories of the 2nd movement, we know this quiet darkness cannot bode well!

*a*¹

*b*¹

45

71

Ominous opening passage resumes

Phrase 1:
Ascending arpeggio

b^b minor

pp

Phrase 2:
Extended and modulatory →

Blaring "H H of H" again shivers our timbers; the expressive effect of this terrifying music is extraordinary. How will we ever escape its dark grip?

c minor → f minor

< *ff*

O
P
E
N

C
A
D
E
N
C
E

6

19

Argh! It's all back! Blaring "Hunting Horns of Hades" viciously announce a dramatic, c minor theme clearly based on the **Movement I** "fate motive"



OPEN
C
A
D
E
N
C
E

a²

97

Phrase 1:
Combines elements of "a" (ascending arpeggios) and "b" (repeated notes)

c minor

p

105

Phrase 2: Low strings continue to play a version of the arpeggio as upper strings intone a newish sounding melody, which builds toward ...

cresc. - - - - -

C
L
O
S
E
D

C
A
D
E
N
C
E

c minor

f

b²

133

"Codetta;" one last blaring version of the "H H of H" theme before the "**Scherzo**" quiets and ends

c minor

ff

p

C
L
O
S
E
D

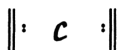
C
A
D
E
N
C
E



Part 2: (Trio)

(How will the music respond, in the **Trio**, to the seemingly overwhelming darkness of the **Scherzo**? Simple! With humor, dance-like energy and, of course, an instant shift to C Major)

141



This fast, fugue-like passage is both brilliant (for its dance-like rhythmic energy and C Major hue) and farcical (by starting the fugue/dance in the cellos and basses, the music takes on a comic, dancing elephant-type character — and also obliterates the ominous low strings of the **Scherzo** opening)



C Major → G Major

161



“The music lesson:” The exuberant low strings get tied up; after a series of false starts, they begin a 3-finger exercise which leads to ...

C Major



Part 3: (Scherzo)

(So ... how will the strutting and blaring c minor **Scherzo** react to the physical energy and comic joy of the C Major **Trio**?)

235



Phrase 1:
Ominous,
c minor
ascending
arpeggio,
much as in
the
beginning
c minor

OP
PEN
C
A
D
E
N
C
E

Phrase 2:
The strings
are now
plucked
(pizzicato)
and even
more hushed
than before.
What does
this mean?

OP
PEN
C
A
D
E
N
C
E

255



Well, well, well. Mr.
Tough-Guy-C-Minor-
In-Your-Face is
reduced here to an
insectile little ugly,
stripped completely
by the trio of its
bluster and power

OP
PEN
C
A
D
E
N
C
E

clarinet/bassoon/pizz. strings

c minor → f minor

pp

c¹
170
 An extended version
 of the fugue-like
 passage, this time
 starting in the violins

C Major

C
L
O
S
E
D

C
A
D
E
N
C
E

d
197
 As before

c²
 The fugue-like
 music resumes,
 ascends and
 becomes
 increasingly
 quiet, ultimately
 melting away to
 nothing!



pp

a⁴
285
Phrase 1: Rising arpeggio
Phrase 2: Low strings continue to play a version of the arpeggio as upper strings and winds intone their "newish" melody

c minor

C
L
O
S
E
D

C
A
D
E
N
C
E

c minor

b⁴
317
 "Codetta;"
 one last
 icky, slimy
 version of
 the
 formerly
 blaring "H
 of H"
 theme

D
E
C
E
P
T
I
V
E

C
A
D
E
N
C
E

324
Transition
 A slow and extraordinary
 transition from darkness
 to light, a passage
 equated by one writer as
 Orpheus's journey from
 the underworld to light.
 Slowly the harmonic
 haze clears, melodic
 ideas congeal, and the
 harmonic resolution
 denied by the deceptive
 cadence approaches

ppp

cresc. - - - - -

MOVEMENT IV *Sonata-Allegro form*

"*Allegro* ($\text{♩} = 84$)" duple meter (4/4)

Exposition The three trombones, piccolo and contra-bassoon, sitting in wait since the symphony began, enter together with the rest of the orchestra at the onset of the movement; the physical impact of their entrance is palpable!

22

Theme 1

Part 1: Triumphant, martial theme played by *everybody*; the celebration has begun — C Major has been attained, at last!

Jostling groups of falling 4-note motives dash past in orchestral unison



C Major

44

Theme 2

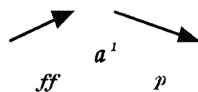
Consists of rising/falling groups of four notes:



strings

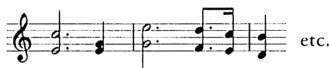
a

G Major



26

Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings



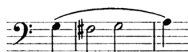
34

Modulating Bridge

Grows directly out of Theme 1, Part 2



Note: Underneath the descending portion of Theme 2, the following, for-now-unobtrusive "bass figure:"



Extension and buildup →

O
P
E
N
P
A
C
A
D
E
N
C
E

64

Cadence Theme

Yet another permutation of the 4-note motive



etc.

C
L
O
S
E
D
C
A
D
E
N
C
E



C Major

< *ff*

strings

a

G Major

tutti

a¹

f

Extended and modulatory

< *ff*

Development

85

Part 1: Continuation of the forward momentum that characterized the end of the **Exposition**

modulatory →

ff

90

Part 2:
Theme 2

strings

a

A Major

f *p*

Descending portion of **Theme 2** further explored; modulatory

strings/winds

Note: The gradual emergence of the “**bass figure**” from **Theme 2** of the **Exposition**
p

121

Part 4: Incredible passage, dominated by three alternating elements:

- 1) 2-note motives drawn from the “**bass figure**,” in the strings
- 2) Rising 4-note motive from **Theme 2**, in the winds
- 3) Groups of 4 repeated notes in brass and timpani

This is dramatic and imposing music!

f

132

Part 5: Another dramatic passage, this one featuring:

- 1) “**Bass figure**,” in brass and winds
- 2) Embellishment in the strings
- 3) Pedal “G” in low strings and timpani
- 4) Upward 4-note motive from **Theme 2** in the piccolo

ff

Recapitulation

Just in time, triumphant C Major returns, the **Movement III** quote but a memory, and not a current reality

207

Theme 1

Part 1:
Triumphant, martial theme

tutti
C Major

ff

Jostling, falling groups of four notes dash past in orchestral unison

232

Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings

240

Modulating Bridge

Grows directly out of **Theme 1**,
Part 2

106

Part 3: Strings continue to play the descending portion of **Theme 2**; the “bass figure” begins to rise to the surface of the music!

112

“Bass Figure,” powerfully intoned in the trombones, horns and trumpets, overpowers the remnants of **Theme 2**

153

The music is building toward a HUGE climax — surely an event of signal importance is about to follow!

Part 6: Instead of the expected entrance of a monumental passage ...

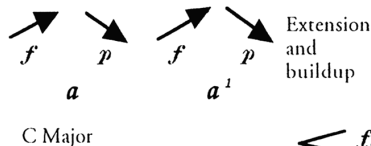
Say what?
Quiet
ticking in
the violins
leads to ...

A quiet, ghostly appearance of the “H H of H” theme from **Movement III!** In 3/4 time! In c minor! Is it a bad dream? Time stands still ...

pp

254

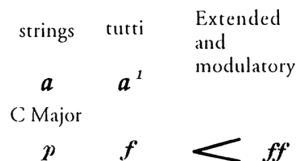
Theme 2



O
P
E
N
P
A
U
S
E
C
A
D
E
N
C
E

273

Cadence Theme



Coda

294

Part 1: Strings and winds play the descending portion of

Theme 2

over

the "bass figure"

over

"G" (dominant) pedal

f

303

Part 2: Joyous, celebratory violins play an elaborate, filligree-like embellishment

over

the "bass figure" in winds and brass

C O
A P
D E
E N
N C
C E
E C
C A
H D
O E
R N
D C
S E

350

Part 4: "*Sempre piu allegro*"
(get faster and faster)

Like a runaway train, the music becomes, gradually, faster and louder ...

p *cresc.* - - - - -

362

Part 5: "*Presto* (♩ = 112)"
Cadence Theme charges to the front; more and more instruments join in as the momentum and energy continue to build ...

f p *f p* *f p* etc. *cresc.* - - - - -

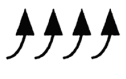
317

Part 3: A motive drawn from **Theme 1, Part 2**, is heard 3 times:



1st bassoon	2nd horn	3rd winds	
<i>ff</i>	<i>p</i>	<i>p</i>	<i>< f</i>

Four
upward
scales in
the
piccolo



O
P
E
N

C
A
D
E
N
C
E

Again!

Four
upward
scales in
the
piccolo



strings	winds	strings	
<i>f</i>	<i>p</i>	<i>p</i>	<i>< f</i>

390

Part 6: Almost giddy with excitement, the brass and winds, fanfare-like, intone **Theme 1, Part 1**

C Major (from here on out!)

ff

404

Part 7: Rip-roarin', fire snortin' cadence features nothing but dominant and tonic harmonies for 40 measures!

ff



End of Symphony

Lectures Twenty–Twenty-Two

Symphony No. 6—The Symphony as Program, I–III

Scope: Lectures Twenty through Twenty-two discuss Symphony No. 6 as an example of pure expression, representative of Beethoven's great love of nature and the countryside. We see how Beethoven elevated program music to heights it had not previously enjoyed, presaging the Romantic Era's love affair with the genre. We examine how Symphony No. 6, as a symphony that depicts a story in musical terms as its movements progress, is as different from the Fifth and Seventh Symphonies as night from day.

Outline

- I.** Beethoven's love of nature was well-documented. Like many 19th-century artists, he felt inspired by nature.
- II.** Instrumental compositions that use extensive extra-musical devices or tell a literary story in musical terms are called program compositions or tone poems. Beethoven's Sixth Symphony is an example of a program symphony. What is remarkable about Beethoven's Symphony No. 6 is not that it is programmatic but that a composer of genius chose to work within (and elevate by his example) a genre of music not generally favored by the best composers.
- III.** Symphony No. 6 in F Major, Op. 68, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.
 - A.** This movement is about the varied repetition of nature, portrayed by varied musical repetition, and the feelings it inspires.
 - B.** The Introduction begins with a musette-type open fifth drone accompaniment, followed by the entry of motives 1 and 2. In phrase a², motive 2 (inverted) is heard 13 times.
 - C.** Theme 1 is a simple, rustic theme that grows directly out of the introduction to this movement. Theme 2, connected to theme 1 by a modulating bridge passage, is a rustling, serene theme that is as much texture as it is a tune.
 - D.** Parts 1–11 of the development are based on varied repetition made interesting through sudden, shocking harmonic shifts. Parts 12–16

contain the only significant melodic development in the movement, based on the chorale-like melody from the introduction (phrase a¹).

- E. In parts 1–6 of the coda, triplets increasingly replace more sharply felt eighth and sixteenth notes as the movement winds down. Parts 7–8 give us a preview of sorts, as we meet the village band of movement 3.

IV. Movement 2, sonata-allegro form.

- A. Theme 1 is a sweet, leisurely, long-breadth theme of great calm and serenity. A triplet-filled “Brook Theme” accompanies theme 1.
- B. Theme 2 is another gentle, long-breadth theme in two parts.
- C. The cadence material is in two parts. Part 1 is a brief, rich polyphonic exploration of the opening of theme 2, part 2. Part 2 of the cadence is a brief evocation of theme 1. Part 1 of the cadence will appear as a refrain throughout the remainder of the movement.
- D. Birdcalls—in part 2 of the seven-part development we hear Schindler’s “giraffe-throated yellowhammer.” Part 2 of the coda features three woodwind cadenzas, each imitating a different bird.

V. Movement 3 is about the idealized Enlightenment vision of the “happy peasant” as portrayed through three dances, each of which is repeated.

- A. Dance 1 is the longest of the three. Note the sudden and striking key change from F major to D major (measure 9) that mirrors the equally sudden change from G major to E major in the development section of the first movement.
- B. Dance 2 features a stylization of the village band at the Three Ravens, a favorite watering hole of Beethoven.
- C. Dance 3 is forceful, earthy, and square-rhythmed.
- D. Dance 1 returns, *presto*, and ends with a deceptive cadence. There has occurred no F major closed cadence to conclude the movement, which segues immediately to movement 4.

VI. Movement 4 (“Storm”) is about meteorological mayhem, nature portrayed in musical terms and nature as metaphor. This purely programmatic movement portrays the progress of a vicious summer storm.

- A. Distant rumbles of approaching thunder can be heard in the low strings, followed by the pitter-patter of the first raindrops.

- B.** These are followed by an explosive downpour as the storm hits, replete with lightning and thunder.
- C.** The passing of the storm becomes a metaphor for salvation. This movement segues directly into the fifth-movement hymn of thanksgiving.

VII. Movement 5, rondo form—the ““Shepherd’s Hymn”” of gratitude and thanksgiving after the storm.

- A.** Theme A, a simple, folk-like theme (the ““Shepherd’s Hymn””) grows out of it and is reminiscent of movement 1, theme 1.
- B.** Theme B is an expanding, rising melody imbued with great momentum and energy. Theme C is a pastoral theme, most probably based in part on a genuine Croatian folk song.
- C.** The movement closes with a coda in eight parts.

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MOVEMENT I *Sonata-Allegro form*

“Allegro ma non troppo” (♩ = 66)” *duple meter (2/4)*

“The cheerful impressions excited by arriving in the country” (morning)

The varied repetition of nature portrayed by varied musical repetition

Exposition

Introduction: Preview of thematic motives

“Musette” (bagpipe) open- 5th drone of rural music precedes the appearance of a sturdy, rustic phrase, which features two motives of key importance to the movement:

a
F Major

5

Second, expanded phrase sees motives **1** and **2** explored and the introduction of a new, chorale-like melodic idea (which itself grew out of an accompanimental viola melody):

a¹

29

Theme 1

Simple, rustic theme grows directly out of the

Introduction (motives **1** and **2**)

oboe, then
other winds

a

F Major

p

strings

a¹

f

Phrase extended
via repetition

Note: Pedal “F,” F
Major harmonic pedal

Note: Bird
song in flutes

“Pastoral Symphony”

Op. 68 (1808)

It is left to the listener to discover the situation ... Every kind of painting loses by being carried too far in instrumental music ... Anyone who has the faintest idea of rural life will have no need of descriptive titles to enable him to imagine for himself what the composer intends. Even without a description, one will be able to recognize it all ...

— Beethoven, Notebook entry, 1807

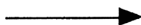
16

Motive 2 (inverted) heard 13 times in succession; changing dynamics and orchestration ensure that each repetition is slightly different from the last

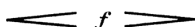


a^2

Pedal “C”



p



f

pp

Musical “growth” through very slightly varied repetition — a metaphor for the repetition and variety of nature!

53

Modulating Bridge

Alternates “coo-ing” triplets in winds

and

motive 1 sequence in strings



67

Theme 2

Part 1: Rustling, serene “themelette” is as much a texture as a tune; polyphonically intertwining parts give the effect of lush, undergrowth — the harmonious intertwining of vines, leaves and branches

The melodic activity increases as the “theme” progresses



a
C Major
p

winds

a'
cresc. - - -

Development Based, for the most part, on varied repetition made interesting through sudden, striking harmonic shifts

139

Part 1: Sequence based on Theme 1

151

Part 2: Long, static presentation of motive 2 over

163

Part 3: Long, static presentation of motive 2 over

F Major
(modulatory)

p < *f p*

B^b Major pedal harmony

B^b Major (12 ms)

p cresc. - - -

D Major pedal harmony

D Major (28 ms)

197

Part 7: Long, static presentation of motive 2 over

G Major pedal harmony

G Major (12 ms)

p

209

Part 8: Long, static presentation of motive 2 over

E Major pedal harmony

E Major (28 ms)

cresc. - - -

93

Part 2: Dialogue between vigorous strings and lyric winds, all based on motive 2



b

*b*¹ extended →

111

Cadence Material

Part 1: Brief passage in triplets based on the "coo-ing" portion of the bridge

f

115

Part 2: Lengthy (24 ms) pedal on "C," above which motive 2 is used exclusively; this extremely static passage dissipates all energy and anticipates the stasis of the **Development**

decrease. - - - pp

175

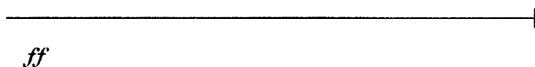
Part 4: Motive 2 moves into the bass

179

Part 5: Motive 2 is imitated from voice to voice until all that remains is its final 2 notes

191

Part 6: Sequence based on Theme 1



ff

G Major

221

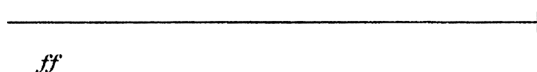
Part 9: Motive 2 moves into the bass

225

Part 10: Motive 2 is imitated from voice to voice until all that remains is its final 2 notes

237

Part 11: Sequence based on Theme 1



ff

A Major

Parts 12–14 of the **Development** contain the only significant melodic development in the movement

243

Part 12: Chorale-like melody from the **Introduction** (a^1); “*dolce*”

winds low strings

255

Part 13: Chorale-like melody from the **Introduction** in a brief sequence (2x total)

g minor

(The first sustained use of a minor key in the movement! A real testimony to the overall brightness and serenity of this music!)

263

Part 14: Chorale-like melody from the **Introduction** in a brief sequence (2x total)

C Major ➔ F Major

ff

Recapitulation

289

Introduction (abbreviated) Beginning with what had been in the **Exposition**, phrase a^1 , this expanded phrase sees motives **1** and **2** explored and the re-introduction of the chorale-like melody

F Major

Note: Gentle, triplet decoration in the 1st violins lends the **Introduction** a lazy, indolent atmosphere

p < >

300

Motive **2** is heard 12 times; triplet decoration continues in strings

a^2

Pedal “C” —————➔

Note: “Coo-ing” triplets in horns starting at ms 308

> *pp* <

346

Theme 2

Part 1: Rustling, serene “themelette,” much as in **Exposition**

a a^1
F Major
p *cresc. - - -*

372

Part 2: Dialogue between vigorous strings and lyric winds, all based on motive **2**

b b^1 extended
f

271

Part 15: Chorale-like melody breaks down; motive **2** takes over the texture and leads to one last version of **Theme 1** (all of this in F Major — the tonic key has already been comfortably achieved long before the end of this erstwhile **Development!**)

p

282

Part 16:

violin 1st violins
trill alone play a
light,
arpeggiated
descent to the
Recapitulation

pp

312

Theme 1 (abbreviated)

Brilliant, celebratory version
of this rustic theme

*a*² Phrase
extended via
F Major repetition

Note: Pedal “F,” F Major harmony
and bird song in flutes

ff

328

Modulating Bridge

Alternates “coo-ing” triplets
in winds

over

motive **1** sequence in strings

p

390

Cadence Material

Part 1: Brief passage in triplets
based on the “coo-ing” portion
of the **Modulating Bridge**

f

Part 2: Lengthy (24 ms)
pedal on tonic “F,” above
which motive **2** is used
exclusively

decresc. - - -

pp

Coda

418

Part 1: Opening phrase of Theme 1 is heard twice

pp

422

Part 2: Brief, celebratory version of Theme 1 quickly quiets and recedes

B \flat Major

f

p

448

Part 5: “Coo-ing” triplets alone remain, sounding quite magnificent in this climactic portion of the **Coda**

F Major

460

“Coo-ing” triplets slowly descend over a “C” pedal; the effect is like a long, gentle exhalation

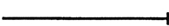
Pedal “C” 

ff

p

492

Part 8: Theme 1 sequence in 1st violins ends with a 5-note scale

Pedal “F” 

pp



498

Solo flute intones Theme 1 sequence and also concludes with a 5-note scale

“dolce”

428

Part 3: Bridge material, alternates
“coo-ing” triplets in winds
with
now gentler (lazier!) triplet version
of motive 2:



Bb Major

440

Part 4: Bridge material,
alternates “coo-ing” triplets
in horns and low strings
with
triplet version of motive 2

F Major

f

468

Part 6: Two
cadential phrases
based on motive 2

pp f pp f

C
L
O
S
E
D

C
A
D
E
N
C
E

F Major

476

Part 7: A sort of “preview of
coming attractions;” we
meet the village band which
will be featured in the 3rd
movement. The clarinet is in
fine shape, the bassoon
rather more limited in
ability as it accompanies the
clarinet

The clarinet
recedes into
the distance

pp

503

Clarinet and
bassoon turn the
5-note scale into a
finger exercise

p

505

Tutti plays the 5-
note scale, which
leads to ...

f

508

A series of static and
relaxed tonic chords;
the movement ends
with a marvelous sense
of quietude and
contentment

f

p



MOVEMENT II *Sonata-Allegro form*

"*Andante molto mosso* ($\text{♩} = 50$)" compound duple meter (12/8)

"By the Stream" (Afternoon and early evening)

Exposition

Theme 1

A sweet, leisurely, long-breathed theme of great calm and serenity



1st violins

a

B \flat Major

7

Theme moves into the clarinet and bassoon

Note: Trilly bird calls in 1st violins

a

p

C
L
O
S
E
D

C
A
D
E
N
C
E

B \flat Major

Brook Theme

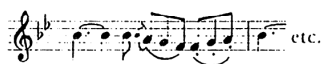
Accompanies **Theme 1**, this lovely, murmuring "water music" continues, in some form or another, through almost the entire movement; scored for 2nd violins, violas, 2 solo cellos (*con sord*) and pizzicato cellos and basses



Movement II and **Movement IV**, which balance each other symmetrically in Beethoven's 5-movement scheme, are the two most pictorially explicit movements in the symphony

13

1st violins and winds play a gentle and limpid closing phrase, which leads to a satisfying ...



f

p

C
L
O
S
E
D

C
A
D
E
N
C
E

B^b Major

18

Modulating Bridge

(Perhaps the least dramatic, least striking such bridge in all of Beethoven's music!)

20

Part 1: Quiet harmonies repeated in groups of six; extremely reminiscent of the "coo-ing" triplets of **Movement I** bridge!

Part 2: A continuous, modulatory version of **Theme 1**, *a*, effortlessly changes key

1st violins

pp

p

Note well: The lines of demarcation between **Theme 1**, the **Brook Theme**, the **Modulating Bridge** and **Theme 2** are blurred due to the lack of strong thematic contrast between them and the uniformity of the accompaniment; this is entirely understandable if we keep in mind that the function of this movement is description, not conflict.

27

Theme 2

Part 1: Another gentle, long-breathed theme, this phrase consisting of descending and ascending arpeggio-like figures

Sweet concluding phrase in



flute ➔ bassoon

1st violins

a

F Major

b

Development

54

Part 1: Flowing, lyric melody in clarinets and strings and flute based on Theme 2 elements

2x total

58

Part 2: Solo oboe and flute duet; oboe initially explores Theme 1 while the flute plays the famous “giraffe-throated yellow hammer” arpeggios in decoration:

Bird-like trills in oboe and flute



Note: These arpeggios grow directly out of Theme 2, a

77

Part 5: Again, brief concluding passage drawn from Cadence Material, Part 1

modulatory ➔

79

Part 6: Most striking and “developmental” part of this **Development** section; clarinet and bassoon alternate motives from the Brook Theme while violins play motives from Theme 1 and flutes decorate

(G^b Major — remote key)

33

Part 2: Yet another melodic idea, gentle and lyric; reflects the marvelous and rich profusion of nature



bassoon	bird-like trills	1st violins and flutes	bird-like trills ext. ...
---------	---------------------	---------------------------	---------------------------------

C

P

 $\langle f \rangle$ ϵ^1 $\langle f \rangle$

48

Cadence Material

Part 1:
Brief, rich
polyphonic
exploration
of the opening
of Theme 2,
Part 2

Part 2
(This material
will reappear in
Parts 3 and 5 of
the **Development**)

Part 2:
A brief
evocation
of
Theme 1
brings the
Exposition
to a gentle
conclusion

CLOSED CADDENCE

67

Part 3: Brief concluding passage drawn directly from Cadence Material, Part 1 (Theme 2, Part 2)

69

Part 4: Solo clarinet plays **Theme 1** over murmuring orchestra

Brief,
cadenza-
like
arpeggios
in clarinet
lead to ...

Bird-
like trill
in
clarinet

83

Part 7: Retransition

Harmony moves back towards B^b Major as thematic motives and bird-like trills in profusion herald the approach of **Theme 1**

(B Major (!) e mi⁶ G⁶ c mi c mi⁴ F⁶ C⁷ F⁷)

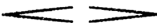
Recapitulation

91

Theme 1

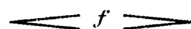
Beethoven's brook and forest are now teeming with musical activity — a musical version of the evening chorus of birds and bugs!

- Murmuring brook (strings)
- “Giraffe-throated yellow hammers” (bassoon/clarinet)
- Buzzing/chirping winds
- Gently descending horns

flutes ***a*** 1st violins ***b***
B^b Major
p 



Modulating Bridge (?)

This briefest and smoothest of transitions sees Theme 1 slightly extended

 ***f***

105

Part 2: Gentle and lyric

bassoon/ cellos ***c*** bird-like trills oboe/ violins ***c*¹** bird-like trills
p  

119

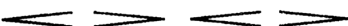
Cadence Material

Part 1: Brief, polyphonic exploration of the opening of Theme 2, Part 2

Coda




124

Part 1: Two broad *crescendi*, like sighs of contentment, based on Theme 1 and Brook Theme

B^b Major
p 

129

Part 2: Three woodwind cadenzas, each imitating a different bird and labeled in the score as follows:

“nachtigall” (nightingale) 
flute
“wachtel” (quail) 
oboe
“kuckuck” (cuckoo) 
clarinet

Theme 2

Part 1: Gentle
descending/ascending
arpeggio-like figures

violins
a
B \flat Major
p

Concluding phrase in:

flute/
oboe → bassoon
f

Part 2: Brief evocation of
Theme 1, moves without
break into ...

Brief
interlude

“nachtigall” →
flute

“wachtel” →
oboe

“kuckuck” →
clarinet

Part 3: Concluding passage drawn
directly from **Cadence Material**,
Part 1, played by 1st violins and
pastoral winds; the movement
gently ends as the “veil of night”
descends upon the brook

pp

MOVEMENT III "Allegro"

"A happy get-together of peasants" (Saturday evening hoe-down/hullabaloo)

Dance No. I (triple meter, $\frac{1}{2} = 108$)

Unaccompanied staccato strings establish a light, toe-tapping mood:

pp

a

F Major

pp

16

Purposely
"crude" leap
back to
F Major

a

F Major

Rustic,
musette-
like dance
tune
resumes

b

D Major

33

Toe-tapping
passage now
remains in
D Major

*a*¹

Rustic,
musette-
like
dance

*b*¹

C Major

extended →



53

Toe-tapping
passage
absolutely
crackles with
excitement and
power

*a*²

F Major

ff

The idealized “natural” person — a happy peasant — portrayed through dance

9

Rustic and catchy dance tune rendered musette-like by pedal “D” drone/accompaniment



b

D Major (!)

(Note: the sudden and striking key change from F Major to D Major mirrors the equally sudden change from G major to E Major in the **Movement I Development**)

59

Rough-hewn, bellowing phrase brings this opening dance to its conclusion



c

F Major

ff

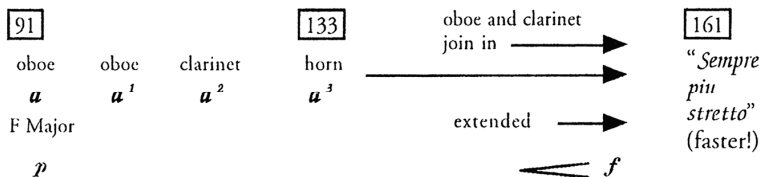
Note: One writer suggests that the upward sweeping string arpeggios that conclude the passage describe men tossing a girl into the air!

The music eventually calms and quiets ...

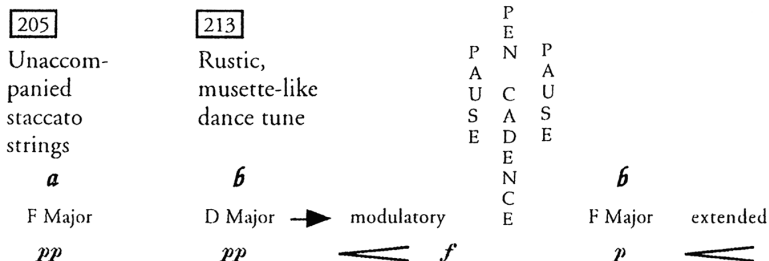


Dance No. 2 (triple meter)

The “wind band” at Beethoven’s favorite hangout, “The Three Ravens:” A group of “local musicians” (flute, oboe, clarinet, horn and bassoon) play a simple and engaging dance; their limited abilities are well evidenced by the restricted instrumental writing provided them; of the group, the clarinetist would seem to be the “most able,” the bassoonist the least — the simplicity of the bassoon part is genuinely comic!



Dance No. I (triple meter)



Dance No. 3 duple meter, "*In tempo d'allegro* ($\text{♩} = 132$)"

165

A forceful, earthy, square-rhythmed dance based on genuinely primitive drone harmonies



violins

a

B \flat Major

ff

violins with flute
decoration

*a*¹

181

The dance tune continues even as a rising counter-melody comes to the forefront

b

*b*¹

extended →
modulatory →

Note: The trumpets enter for the first time in the symphony, lending explosive power to this passage

235

"*Presto*"

This unexpected increase in tempo would seem to depict an "extramusical" event — perhaps our peasants realize that a storm is about to hit?! There is a panicked rush to get the chairs and tables indoors before the clouds burst!

a

F Major

ff

241

Rough-hewn,
bellowing
phrase

c

Three powerful
cadential chords
would seem to
portend the end
of the
movement;
instead ...

C⁷ C⁷ C⁷ →
ff

MOVEMENT IV “Allegro (♩ = 80)” duple meter

“Storm” (Late Saturday night and early Sunday morning)
(A thoroughly descriptive movement, through-composed,
essentially non-thematic)

Introduction

→ D
E C
C A
E D
P E
T I
I V
V E
E

There has occurred no F
Major closed cadence to
conclude **Movement III**;
instead, the forbidding
and ominous rumble of
approaching thunder
grows out of a deceptive
cadence

Note: Beethoven’s thunderous
rumble is in the low strings —
no use of cliché percussion here!

f minor

3

Scalar, staccato 2nd violins portray
the first drops of rain



Note: This raindrop (H₂O) music is
derived from the **Brook Theme** of
Movement II!

The Storm Hits!

21

Dramatic tremolos, falling
motives and dissonant harmonies
well depict the howling wind and
falling sheets of rain.

Note: Churning, purposely
unsynchronized low strings
brilliantly and theatrically
portray the roar of the storm



33

The constantly
rising bass line
contributes
mightily to the
growing sense of
meteorological
mayhem!

Two flickers of
lightning (1st
violins) are
followed
immediately by
claps of thunder

tutti

I despair of being able to give an idea of this prodigious movement ... Listen! — listen to those rain-charged squalls of wind; to the dull grumblings of the basses; also to the keen whistling of the piccolo, which announces to us that a horrible tempest is about to break. The hurricane approaches and grows in force; an immense chromatic feature, starting from the heights ... pursues its course until it gropes its way to the lowest orchestral depths. ... Then the trombones burst forth, the thunder of the kettledrums becomes redoubled in violence, no longer merely rain and wind, but an awful cataclysm, the universal deluge — the end of the world.

— Hector Berlioz

5

1st violins play an upwards motive suggestive of apprehensive skyward glances (“Did you feel that?”)

Pitter patter
raindrops and
skyward glances
are heard again,
a whole-step
higher; the
tension builds!

19

The rumbling
low strings
suddenly get
louder ...
head for
cover!

cresc. - - - - -

35

Jagged,
unison
descents
in strings
and winds
portray a
furious
downpour

3x total

ff

41

Suddenly
(danger-
ously!)
quiet;
ominous
rumbling
in the
strings

(D^o)

pp

43

A single
flicker of
lightning
is
followed
by a
thunder-
clap

ff

45

Ominous
quiet
again;
rumbling
strings

(B^o)

pp

47

Another
single
flicker of
lightning
and
following
thunder
clap!

ff

49

Ominous
quiet
again;
the
rumbling
builds

(c minor)

pp <

51

A bold series of lightning bolts (violins) and earthshaking thunderclaps (tutti)

f

56

The music momentarily quiets as the scalar, staccato raindrops of the movement's opening reappear in the 1st violins, alternating with ominous rumbles in the low strings

f p \rightrightarrows *pp*

72

Uh-oh; staccato raindrops and ominous rumblings are now heard simultaneously — a nasty squall approaches

cresc. - - - - -

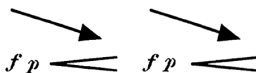
89

Jagged, unison descents further reinforce the sense of deluge, now approaching biblical proportions!

3x total

95

Slithering, dripping chromatic descents in the strings



103

Top voice rises chromatically as the bass voice falls chromatically; the cataclysmic climax is at hand!

Redemption

119

Miraculously and gratefully, the storm gradually recedes — the world will not end today; descending scales and arpeggios, an occasional flicker of lightning, but the storm is passing

decresc. - - - - -

Ominous rumblings in the low strings become shorter and shorter

pp

146

With great clarity and gentleness, a solo oboe sings a lovely, arching tune:



– Pictorially, this is the rainbow illuminated by dawn's light — a new day
– Compositionally, this is an augmentation of the scalar raindrop music (which itself grew out of the **Brook Theme** of **Movement II**)

C Major

78

Torrential downpour! Vicious, descending arpeggios in the strings and a massive descending scale in the low strings depict the torrent!



82

The piccolo enters for the first time in the symphony

etc.

106

"The cataclysm, the ... deluge
— the end of the world."

The trombones enter for the first time in the symphony; this phenomenal passage is both terrifying and awesome

Series of powerfully accented tutti chords

Unsynchronized rumbling in the low strings

ff

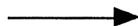


154

Ominous rumbles die off

The movement ends with an upwards staccato flute scale, itself an inversion of the downward raindrop music of the movement's opening

An effortless segue to the 5th and final movement ensues



Movement V *Rondo*

“Allegretto (♩. = 60)” compound duple meter (6/8)

“The shepherd’s hymn, gratitude and thanksgiving after the storm”
(Sunday morning)

Introduction

“Shepherd’s Call:” Sweet, rustic call to attention heard first in a solo clarinet and then in a solo horn



Note: Musette-like drone open 5ths in low strings

clarinet horn
C Major ➔ F Major

9

Theme A: Shepherd’s Hymn

Simple, folk-like theme grows out of the “Shepherd’s Call”



1st violins

a

F Major

p

Note: simple and elegant, church-like harmonies

32

Theme B

This theme is characterized by an expanding, rising motive; though less “tuneful” than Theme A, this theme is imbued with great momentum and energy

Part 1: Dialogue between cellos and 1st violins

2x total

F Major

ff



17

Quietly throbbing winds and 1st violins embellishment join the theme in accompaniment

2nd violins

*a*¹

cresc. -----

25

The formerly simple, folk-like theme has become as majestic and glorious as any melody in the symphony; the tutti accompaniment imbues it with a distinctly cathedral organ-like sound

violas and cellos

*a*²

ff

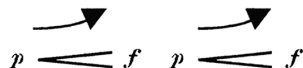
40

Part 2: Intense dialogue based on the final motive of **Theme B**:



50

Part 3: Two brief ascending phrases in the violins



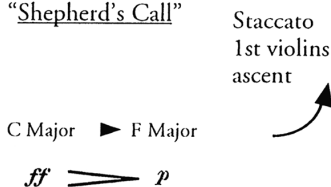
Note: Compare to motive **2** of **Movement I**:



54

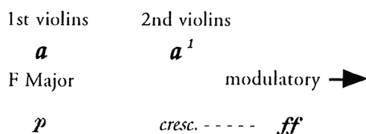
Introduction

"Shepherd's Call"



64

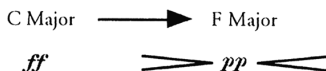
Theme A: Shepherd's Hymn



105

Introduction

"Shepherd's Call;" longest version yet; majestic at first, the music eventually calms and assumes its original sweet rusticity



Note: Scalar, staccato strings of the transition continue unabated into the Introduction

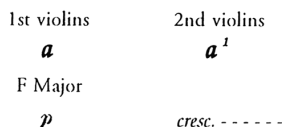
117

Theme A: Shepherd's Hymn

125

Highly ornamented version of the theme in the

Ornamented version of theme moves into the



80

Theme C

Pastoral new theme, most probably based, in part, on a genuine Croatian folksong:



clarinets/bassoons

Bb Major

95

Transition:

Based on the "Shepherd's Call," scalar, staccato strings lead effortlessly back to



140

Theme B

133

Ornamented version moves into the cellos; this is magnificent, almost royal music!

cellos

a^2

ff

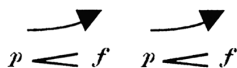
Part 1: Dialogue between cellos and 1st violins

2x total

F Major

Part 2: Intense dialogue based on the final motive of Theme B

Part 3: Two brief ascending phrases in the violins



Coda

162

Part 1:

Introduction

“Shepherd’s Call;”
majestic at first

F Major modulatory ➔

ff > *p* *cresc.* - - - - - *ff*

177

Part 2: Theme A: Shepherd’s Hymn

Heard initially in
cellos and
bassoons

F Major

p

Other instruments
enter in
counterpoint with
one another

cresc. - - - - -

196

Part 4: Introduction

“Shepherd’s Call” begins
in 1st violins and then
moves downward to the
low strings

C Major modulatory ➔

pp *cresc.* - - - - -

206

Part 5: Theme A: Shepherd’s Hymn

Highly
ornamented
version heard
initially in the
cellos and
bassoons

F Major

ff

Other instruments
join in counterpoint,
creating a marvelous
profusion of rich,
embellished melody

p *cresc.* - - - - -

237

Part 7: Hymn/Prayer of Thanksgiving

Beethoven has saved this most moving and inspired music
for the last: this simple, gentle hymn is a statement of great
simplicity, dignity and peace; based on Theme A

p

◀ *f* ▶

Note: Strings are instructed to play
“*sotto voce*” (under voice)

190

Part 3: Religious ecstasy!

Shimmering, monumental passage sees long-rising arpeggios in the low strings based on **Theme A** “embrace” the orchestra, as a benevolent and majestic God might embrace the multitude

ff

219

Part 6: Religious ecstasy!!

An even longer version of the shimmering, monumental passage first heard in **Coda, Part 3**; the movement reaches its climax, after which a long and gradual descent gently moves the music towards ...

ff

decresc. - - - - -

260

Part 8: All is peace; distant “Shepherd’s Call” in solo horns, whisps of a breeze in the strings lead directly to ...

pp

ff

C
L
O
S
E
D

C
A
D
E
N
C
E

F Major

End of Symphony

Lectures Twenty-Three–Twenty-Four

Symphony No. 7—The Symphony as Dance, I–II

Scope: Lectures Twenty-three and Twenty-four discuss Beethoven's Seventh Symphony with references to the historical and personal events surrounding its composition. The essence of the symphony is seen to be the power of rhythm, and personal originality is seen to be an important artistic goal for Beethoven.

Outline

- I. Genesis.**
 - A.** Symphony No. 7 was begun in late 1811, three years after the premieres of the Fifth and Sixth Symphonies. It was completed in April 1812.
 - B.** The years 1812 and 1813 were not good ones for Beethoven. His hearing took a precipitous downturn, and the “Immortal Beloved” affair caused him much grief.
 - C.** The period from the premiere of the Seventh Symphony on December 8, 1813, and its subsequent performances in 1814 sees a revival of Beethoven's fame and fortune in Vienna.
 - D.** The Seventh Symphony was premiered and subsequently played alongside Beethoven's “Wellington's Victory,” a work celebrating the defeat of the French army in Spain. Beethoven conducted the premiere with somewhat limited success.
- II. Symphony No. 7 in A Major, Op. 92, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.**
 - A.** The movement opens with what is essentially a harmonic introductory passage in seven parts parading as an exposition.
 - B.** Theme 1: Blast off! A bright, dancing theme breaks forth in the clearly stated key of A major.
 - C.** Theme 2, part 1, is a bouncing, joyful melody accompanied by sweeping string scales; part 2 is a hunting horn theme.
 - D.** The four-part cadence that follows juxtaposes dynamic extremes, but does not relinquish its constant forward momentum.

- E. Since the advent of theme 1, and to the end of the symphony, this music is about rhythm, rhythm, and more rhythm!
- F. The development is in six parts.
- G. A relatively uneventful recapitulation is followed by a brilliant coda.
- H. The coda is in four parts. Part 2 is an extraordinary passage in which the bass line falls to a D and proceeds to repeat a dissonant two-measure unit 11 times.

III. Movement 2.

- A. “Chord of Bleak Isolation”: a dismal, unresolved A minor 6/4 chord begins the movement.
- B. The overall form of the movement is A B A¹ B¹ A and coda.
- C. Theme A appears in the low strings. Its rhythm will pervade the whole movement.
- D. The lyric theme B appears like a ray of sunshine in the winds.
In the coda theme A returns and gradually disintegrates until all that is left is a final “Chord of Bleak Isolation.”
- E. Movement 2: Conclusions.
 - 1. Movement 2 should not be played too slowly; otherwise, the essential rhythmic energy is lost.
 - 2. Movement 2 is also about the power of rhythm.
 - 3. Movement 2 proved to be so popular in its day that it was sometimes taken out of context and inserted into other symphonies by Beethoven!

IV. Movement 3, double scherzo.

- A. After the melancholy ending of movement 2, the opening of movement 3 comes as a genuine shock, with its brilliant, energized scherzo theme full of clucks, trills, and extreme dynamic contrasts.
- B. The overall form of this movement is:

Scherzo	Trio	Scherzo II	Trio II	Scherzo III
A	B	A ¹	B ¹	A

V. Movement 4, sonata-allegro form: “The apotheosis of the dance” (Richard Wagner).

- A.** Theme 1 is in two parts. Part 1 is whirling, energetic music filled with the spirit of dance. Part 2 is a blaring, pounding, descending tune, interspersed with fanfares.
- B.** Theme 2 is a delicate, dancing theme that emerges from the modulating bridge. The explosive cadence material is filled with syncopation.
- C.** The development is in four parts and the coda is in six parts.
- D.** Conclusions.
 - 1.** Rhythm is the primary element of Symphony No. 7.
 - 2.** With an overview of all the symphonies up to the Seventh, it can now be clearly seen that personal originality is an important artistic goal for Beethoven. He wants each major composition to make a step forward, not repeat what he did before. Beethoven spent a lot of time working on each symphony. He needed time to be original, to make each symphony completely different from the others.

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MOVEMENT I *Sonata-Allegro form*

Introduction

"Poco sostenuto" (♩ = 69)" duple meter (4/4)

An essentially harmonic introductory passage parading as an Exposition

Part 1: A series of explosive, tutti harmonies grabs our attention, as intervening material displays a gradual accumulation of instruments — a virtual gathering of instrumental forces

A	oboe	E ⁶	oboe,	A ⁴	flute,	D ⁶	flute,
M	→	C	clari-	C	oboc,	C	oboc,
A		H	net	H	clari-	H	clarinet,
J		O		O	net,	O	bassoon,
O		R		R	horn	R	
R	<i>p</i>	D	<i>p</i>	D		D	
	<i>f</i>		<i>f</i>		<i>f</i>	<i>p</i>	<i>f</i>


10

Part 2: Quiet, staccato ascending string scales alternate with sweet, glowing harmonies in clarinets and bassoons

E⁷ → *pp* *cresc. - - - -*

34

Part 5: The monumental rising string scales resume, now accompanied by ringing, bell-like harmonies in the rest of the orchestra

modulatory → *ff* 

42

Part 6: Theme 2??

The "lyric theme" returns, in an even more distant key than when first heard; this is sounding less and less like an Exposition and more and more like ... like what?

winds	strings
<i>a</i> ²	<i>a</i> ³
F Major	"F" pedal →
<i>p</i>	<i>pp</i> <i>cresc. - - - - -</i>

15

Part 3: Modulating Bridge?

The quiet staccato scales become a monumental series of massive, granitic rising scales, thrusting upwards from the musical earth, sounding for all the world like a modulating bridge!

A Major modulatory \longrightarrow
ff

23

Part 4: Theme 2?

The first real thematic melody in the movement is light and Mozartean in character, and sounds like a lyric, second theme



winds
a
C Major (?)

strings
a^I
p \longleftarrow

53

Part 7: Aha! Something is happening! The “F” pedal resolves downward to a series of repeated “E’s”; brief motives in the winds do little to break the anticipation that the movement is headed somewhere new!

ff p *f p* winds *f p* *f p* winds

57

All that remains are repeated “E’s” that slow down and become uneven (long-short) as they do so; we wait, we are teased — what is Beethoven up to?

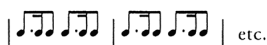


Exposition

"Vivace" (♩. = 104)" compound duple meter (6/8)

63

Flute and oboe finally continue with "E's" played in a regular 8 rhythm — we're not in 4/4 anymore, and wherever we are, we've gotten there through a purely rhythmic transition



Note: This rhythm will completely dominate the remainder of the movement

67

Theme 1

A bright, dancing, almost folk-like theme breaks forth; as listeners, we can at last kick back and relax, knowing finally where we are and that the movement has truly begun!



solo flute

a

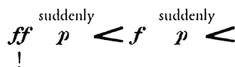
A Major

p

109

Modulating Bridge

Brief, but intensely modulatory passage based on **Theme 1** motives



119

Theme 2

Part 1: A bouncing, joyful melody is accompanied by vigorous, sweeping string scales



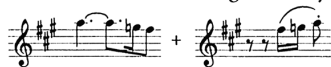
1st violins

E Major

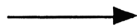
142

Cadence Material

Part 1: Mysterious passage in which two wisps of melody are tossed back and forth with increasing intensity



modulatory
pp



cresc. - - - - -

152

Part 2: E Major having been reattained, triumphant chords punctuate two 2-octave descents in the low strings

suddenly

pp

suddenly

F Major

!

E Major

ff



75

flute and oboe
b

strings
gradually
take over

88

OPEN
C
A
D
E
N
C
E

strings

89

Brilliant,
blaring and
physically
bracing
version of
the theme!

tutti

a

97

b ext. →

cresc. - - - *f ff*

ff p <

124

Series of
explosive
cadential
harmonies
in tutti

>

130

Part 2: "Hunting Horn" type theme builds to a
vigorous climax, and then suddenly dissolves!



E Major

etc.

modulatory → C Major
(huh?!)

< *f* > *pp*

158

Again, E Major
is reattained and
celebrated with
two 2-octave
descents in the
low strings

E Major *ff*

suddenly
pp
suddenly
F Major
!



<

164

Part 3:
Theme 1
A brief and
celebratory
version

E Major

ff

171

Part 4:
Weird! Out
of the blue,
a staggering
upwards E
Major scale!

ff

Stunned,
2-ms
silence!
(Now
where do
we go?)



Development


The pervasive power of a single rhythm

177

Part 1: Another upwards staggering scale fragment

modulatory →
ff


Another two measures of silence ... well???

Well, when in doubt, do what worked before! In the same way the **Exposition** began, the  rhythm is reintroduced

pp

201

Part 3: Sequential dialogue between descending string arpeggios
and

barking harmonies in tutti
All based on the  rhythm!

3x total
modulatory →
ff

220

Part 4: Delicate, intricate, polyphonic sequence based on motives from **Theme 1** displays a sort of whimsy and lightness not generally associated with Beethoven's music

modulatory →
p

Recapitulation

274

Winds and horns grasp "E's", which they now refuse to let go!

Upward sweeping violins




278


Theme 1
A rollicking and triumphant return!

tutti *a* tutti *b*
A Major
ff

OPEN
P
A
C
A
D
E
N
C
E
E7

185

Part 2: A real thematic fusion! This part of the **Development** sees a combination of the  rhythm with the sweeping scales of the **Introduction** and the opening motive of **Theme 1** to create:

The lines congeal into a series of repeated chords () rhythm) etc.



This long, dancing line is treated almost canonically; as more voices enter the texture thickens, until ...

C Major



236

Part 5: As before, the polyphonic voices congeal into increasingly powerful harmonies which slowly, but inexorably, climb higher and higher

254

Part 6: Massive, overwhelming tutti harmonies alternate with fragments of melody; tension and excitement continue to grow until ... until ... until ...

cresc. poco a poco ----- *ff* modulatory →

299

Suddenly quiet chords redirect the harmony and instantly alter the mood

OPENING

Gentle oboe ascent

301

Theme 1
Modulatory, almost developmental, version gives new depth to this theme

winds *a* (D Major at first) *p* winds *b* strings *cresc.* -----

323

Modulating Bridge

Shorter than in the **Exposition**, a brief but intense passage based on **Theme 1** motives

ff *p* <

331

Theme 2

Part 1: Bouncing, joyful theme is accompanied by vigorous, downward sweeping scales in strings

1st violins

A Major

f

354

Cadence Material

Part 1: Mysterious passage in which two wisps of melody are tossed back and forth with increasing intensity

modulatory →

pp *cresc.* - - - - -

Part 2: The tonic A Major is celebrated with two 2-octave descents in the low strings punctuated with triumphant chords

A Major

ff

370

Again, A Major is attained and celebrated

suddenly

pp

suddenly


B^b Major

!

pp < *ff*

Coda (Begins in A^b Major — a long tonal distance from A Major!)

391

Part 1: Beginning as did the **Exposition**, **Development** and **Recapitulation**, the **Coda** begins with a single note in the  rhythm — an “A^b” in the low strings

pp

A long melodic sequence ensues, featuring the opening motive of **Theme 1**:



Meanwhile, the bassline descends:

A^b G F E →
(A^b C₄[♯] F A₄[♯] →

401

Part 2: An extraordinary passage! The bassline falls to a “D” and proceeds to repeat the following 2-ms unit eleven times:



“B[#]”

pp *cresc.* - - - - -

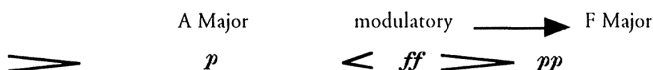
E₂⁴ A₂⁶)

336

Series of explosive
cadential
harmonies in tutti

342

Part 2: "Hunting Horn"-type theme builds to
a vigorous climax and then dissolves



376

suddenly
pp
suddenly
B^b Major
!

Part 3: Theme 1
in a brief and
celebratory
version

A Major

pp < *ff*

383

Part 4:
Staggering,
hiccuping,
upwards A
Major scale

ff

2-ms P A U S E
Urp!
A rather em-
barassed (and
unsteady)
burplette
on an "Ab"
(1/2 step
lower than
"A")

P
A
U
S
E

p

(The "B#" creates a terrific
dissonance which refers to both
the importance of C Major in
the movement (B# = C₄) and
the opening of Theme 1:



423

Part 3: Series of
huge cadence
chords and
descending
strings herald
the beginning
of the end

ff

442

Part 4: Theme 1;
triumphant and
joyful conclusion;
note how horns in
particular drive
the movement
toward its
brilliant
conclusion

MOVEMENT II

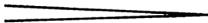
"*Allegretto* (♩ = 76)" duple meter (2/4)

(Beethoven's given tempo indicates a march, not a funeral procession)

"Chord of Bleak Isolation"

A

The movement begins with an isolation a minor $\frac{5}{4}$ chord scored for winds and horns; the chord does not resolve (as it should); rather, it stands as a bleak, sombre, singularity — a problem unresolved, a cry unanswered

f  *pp*

27

Theme A / Variation 1

Theme moves into the 2nd violins as a hauntingly beautiful countermelody is added in the violas and cellos

2nd violins

a *b a¹* *b a¹*
a minor
p

51

Theme A / Variation 2

Theme moves up into the 1st violins; the entire string section is playing now, with the counter melody in the 2nd violins and a gentle, rocking accompaniment in the violas and cellos

1st violins

a *b a¹* *b a¹*
a minor
p cresc. poco a poco -----

C
L
O
S
E
D

C
A
D
E
N
C
E

102

Theme B

B

Without introduction, Theme B issues forth, like a ray of sunshine breaking through the dark overcast; low strings continue their march-like rhythmic accompaniment (♩ ♩ | ♩ ♩ | etc.) but are relegated to the background; rolling triplets in the 1st violins cushion the theme ever so gently


p clarinets/bassoons  all winds
a
A Major

3

Theme A

A dark-hued theme of exquisite simplicity; more a rhythm and harmonic progression than a "melody"



p^{ten.}

low strings

a

a minor

p

b a¹

b a¹

pp

C
L
O
S
E
D

C
A
D
E
N
C
E

75

Theme A / Variation 3

A royal and gravely beautiful tutti; a climactic moment is reached; the theme blares forth in winds and horns, the counter-melody moves into the 1st violins and triplet accompanimental figures move into the low strings

winds/horns

a

b a¹

b a¹

extended

a minor

ff

decresc. -----

C
A
D
E
N
S
E
C
D

p

117

Lyric and lovely clarinet/horn duet

Rich harmonic motion moves, eventually, back to A Major

flute, oboe, and bassoon

Long, nearly 5-octave descent breaks the quiet reverie

O
P
E
N

C
A
D
E
N
C
E

b

E Major

winds

c

(A Major)

c¹

b¹

C Major

modulatory ➡

ff

cresc. -----



150

A'

Theme A / Variation 4

The pale of darkness is again lowered upon the movement; the theme returns to pizzicato 2nd violins; the countermelody is heard in the winds, and 1st violins and violas alternate an anxious, staccato, 16th-note figure

2nd violins

a *b a¹* *b a¹*
a minor
p

224

B'

Theme B

Dispels the darkness of the preceding tutti

clarinets/bassoons → all winds

a
A Major
p < > < >

174

Transitional Passage

A rather lengthy extension of **Theme A / Variation 4** takes on the character of a transition

243

Transitional Passage

Brief transitional passage based on the opening of **Theme A**

modulatory →
pp

Coda

255

Part 1: Theme A

Gradual and striking disintegration as **Theme A** breaks into fragments, with each fragment played by a different group of instruments

a minor

pp

276

"Chord of Bleak Isolation"
Finally, all that remains is the same bleak, sombre, unresolved a minor $\frac{5}{4}$ chord that began the movement

winds/horns

f > *pp*

183

Theme A / Variation 5: Fugue

A quiet, ghostly fugue built on motives drawn from **Theme A**; a shadowy, staccato countersubject in 16th notes accompanies the theme; scored for strings only at first, winds enter gradually as the fugue progresses

a minor

pp

cresc. - - - - -

214

Stark, dramatic version of **Theme A**; a mood not felt before in this movement; countersubject of fugue continues in winds

strings and brass

a

a minor

extended

ff > *p*

Suddenly forceful
cadence to C Major

ff

244

Quiet
cadence
back to
a minor

p

253

Another
forceful
cadence to
C Major

ff

Quiet
cadence
back to
a minor

p

MOVEMENT III *Scherzo*

After the tragic melancholy of the **Movement II** conclusion, the brilliant, F Major opening of this movement comes as quite a shock!

Scherzo “*Presto* ($\text{♩} = 132$)” triple meter (3/4)

Brilliant, energized theme filled with clucks, trills and dynamic contrasts:

Note: The descending step motive in ms 12, 14, 15 – 16

a

F Major

24

Brief game of
“Hot Potato”
 (“hot motive”)
 sees opening
 3-note “cluck”
 motive tossed
 upwards:

Trio “*Assai meno presto* ($\text{♩} = 84$)”
 (“a little less fast”)

149

Thematic idea is an extension
 of the descending step motive
 of the **Scherzo**:

“dolce”

winds/horns

c

D Major

p

181

Melody of **c** is extended by
 the winds even as a low horn
 continues to play, rather
 insistently, the new version of
 the descending step motive:

d

“... sets a new standard for vitality and humour exceeding all its predecessors for rhythmic vigour ...”

— Antony Hopkins

(to say nothing for sheer length: 653 measures long! 57 pages of score!)

28

Two long phrases ensue,
built on the descending
step motive, passed
from:

winds strings winds strings
p pp p pp

Note: *ff* interjections

63

oboe/
flute
(brief)

78

tutti

137

“Hot
Potato”
game
brings
scherzo
to a
conclusion

O
C
T
A
V
E
:
“Λ”

*a*¹ *a*²
B^b Major F Major
p < *f* > *p* < *ff*
vc va 2v lv
cb

199

Grumbling horn
obsessively repeats
descending step
motive, finally
provoking the
orchestra ...

<

207

Royal,
powerful
tutti

:

*c*¹
D Major
ff

223

Transition back to
Scherzo based on the
“grumbling” horn
passage, now heard
mysteriously and
quietly

*d*¹
p decresc. - - - - *ppp*

Scherzo II "Presto"

236

Brilliant
and
energized

a

F Major

f

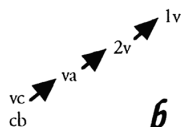
p < ***f*** ***p***

261

a¹

285

"Hot Potato"



b

p

288

Two long phrases
ensue, built on the
descending step
motive

winds strings winds strings

p ***pp***

Trio II "Assai meno presto"

409

winds/horn

c

D Major

p

441



d

p

459

"Grumbling" horn
provokes the
orchestra



Scherzo III "Presto"

496

Brilliant
and
energized

a

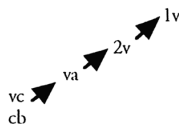
F Major

f

p < ***f***

521

"Hot Potato"



b

524

Two long phrases
ensue, built on
the descending
step motive

Note: ***ff*** interjections

560

oboe/flute

a¹

Bb Major

p

324

oboe/
flute
(brief)

***a*¹**

B^b Major

p

349

tutti

***a*²**

extended →

397

“Hot Potato”

vc va 2v 1v
cb

O
C
T
A
V
E
“A”

p < *f* < *ff* *p* < *ff*

467

Royal, powerful tutti

c

D Major

ff



483

Transition back to **Scherzo**
based on “grumbling” horn

***d*¹**

p *decresc.* ----- *ppp*

585

tutti

“Hot Potato”

***a*²**

vc va 2v 1v
cb

< *f* < *ff* *p* < *ff*

Coda

641

“*Assai meno
presto*”

Briefest
of brief
quotes!

“*Presto*”

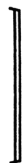
Vibrant,
ringing
cadence

F Major

p

ff

< > < >



Movement IV *Sonata-Allegro form* *"Allegro con brio" (♩ = 72)"* duple meter (2/4)

"The apotheosis of the dance."
 — Richard Wagner

Exposition

Introduction

Fanfare on the pitch "E" announces the grand dance that is **Movement IV**



Note: This "E" is a semitone lower than the "F" that concluded the 3rd movement; it provides a subtle but powerful tonal shift!

5

Theme 1

Part 1: Whirling, energetic music filled with the tremendous physical energy of dance:



Note: The hammering pedal "E's" in the bass and the ringing A Major triads above, accenting the "backbeats"

1st violins
a
 A Major
ff

36

Modulating Bridge

Part 1: Imitative sequence built on the opening motive of **Theme 1/Part 1** and the descent of **Theme 1/Part 2**



52

Part 2: Accumulates into a series of hammering, tutti chords in dotted rhythm

ff

104

Cadence Material

Explosive, syncopation-filled music sweeps us back to the disco-madness that is **Theme 1!**

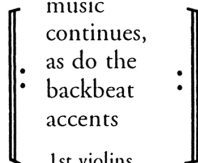
ff

modulatory →



24

Whirling,
energetic
music
continues,
as do the
backbeat
accents



1st violins

f

A Major

ff

Part 2: Blaring, pounding, descending tune,
interspersed with fanfares:

Fanfare



winds/horns

c

A Major

ff

strings

c¹

63

Theme 2

Delicate, balletic theme emerges from the hammering chords of the bridge. Note: the bold syncopations that keep this music from becoming too predictable and too lightfooted



violins

a

c# minor

78

flute/oboe

a¹

D Major



strings

b

83

strings

b

c# minor

88

flute/oboe

a²

D Major

(***a***² is extended via falling/
rising string
arpeggios)



Development

126

Part 1: Incredible passage! A veritable wrestling match! The opening of Theme 1/Part 1 is heard in the violins, followed immediately by the low strings, which imitate — menacingly — the rising 6th of the theme, as if they are saying to the violins, “Oh, yea?!?”

140

Trouble ensues; the violins and low strings start fighting over the rising 6th:

“Gimme that!”
 “No way!”
 “It’s mine!”
 “Dream on!”
 etc.

Recapitulation

220

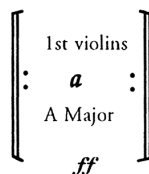
Fanfare on “E” announces the return of both Theme 1 and A Major

ff

225

Theme 1

Part 1: Abbreviated (no *b*) Whirling, energetic dance resumes



Fanfare

235

Part 2: Blaring, pounding descending tune

winds/horn *c*
 A Major
ff

strings *c*¹

274

Theme 2

Delicate, balletic theme

violins

a

a minor

p

tutti

b

A Major

p f etc.

violins

*a*¹

c# minor

winds

*b*¹

A Major

strings

*a*²

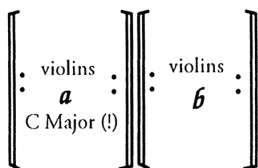
c# minor →

flute/
clarinet

A Major

146

Part 2: Theme 1; the return of the theme in full seems to settle matters, at least temporarily



ff

162

Part 3: Extraordinary, lengthy passage in which everything begins to rise — the rising 6th of **Theme 1** has infected the entire orchestra!

Note: Fanfares and, by passage's end, constant syncopation:

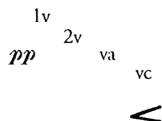
| 1 - 2 | 1 - 2 | 1 - 2 | etc.

ff

202

Part 4: Quiet, almost elfin version of **Theme 1** (in the flutes) and fanfares

Note: String imitation of rising 6th



247

Modulating Bridge

Part 1: Imitative sequence built on the opening motive of **Theme 1/Part 1** and the descent of **Theme 1/Part 2**

ff

Part 2: Accumulates into a series of hammering, tutti chords in dotted rhythms

ff

307

Extended via falling/rising string arpeggios

cresc. -----

319

Cadence Material

Explosive, syncopated, modulatory music sweeps us into the **Coda**

ff

Coda

Lengthy and harmonically complex, this **Coda** balances well the long **Introduction of Movement I**

341

Part 1: Explosive
series of tutti
fanfares

Part 2: Long, intense,
modulatory passage
based on the
Modulating Bridge
motive

The descending
portion of the
Modulating
Bridge motive
gets caught in
the bass, which
slowly,
chromatically,
inexorably
descends until
finally arriving
on ...

A⁷ → F^{#6}
ff

405

Part 3:
Fanfare

A Major
(we're home!)
ff

"E/D#" →
!!!

409

Theme 1/Part 2:

winds/horn
c
A Major
ff

413

Fanfare

A Major

"E/D#" →
"sawing"
resumes

417

Part 4:
Theme 1/Part 2
extended!

strings
c¹
A Major
ff

388

... low "E/D#":

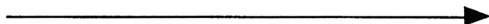


Theme 1

motive
ascends



where they remain for
21 measures!



"Sawing away regardless"
— Henry Wood

cresc. - - - - -

Exuberant, almost out
of control, the strings
begin an incredible,
headlong rush toward
the movement's end!

435

Part 5: One
last, gigantic
blast before
the final
curtain:

451

Part 6: A virtual
torrent of Theme
1/Part 1 motives
rush into the final
cadence, itself built
on Fanfare rhythms



suddenly

fff

p

fff

ff

*End of
Symphony*

Lectures Twenty-Five–Twenty-Seven

Symphony No. 8—Homage to Classicism, I–III

Scope: Lectures Twenty-five through Twenty-seven discuss Beethoven's Symphony No. 8 of 1814, with references to the personal and political events that impacted Beethoven's life during this period. We learn how Symphony No. 8, while ostensibly reminiscent of the classical style, is actually a thoroughly "modern" work, full of Beethoven's own unique personality. Other topics discussed include the "Immortal Beloved" affair, Beethoven's deteriorating health, Napoleon's demise, "Wellington's Victory," and the meteoric rise in Beethoven's popularity in 1814.

Outline

- I.** Beethoven and women.
 - A.** Despite Beethoven's obvious delight with women, his attitudes toward love and marriage, and women's attitudes toward Beethoven, are filled with contradictions.
 - 1.** Beethoven constantly fell in love with unattainable women.
 - 2.** While women were initially attracted to the "musical" Beethoven, they were just as usually repelled by Beethoven the man.
 - 3.** Beethoven's role model for marriage—that of his parents—was not particularly inspiring.
 - 4.** Nevertheless, Beethoven yearned for the security and affection he believed marriage could bring.
 - B.** The "Immortal Beloved" affair.
 - 1.** Notebook entries from 1812–'13 indicate that love, marriage, and lost love were very much on his mind at that time.
 - 2.** The letter.
 - a.** A love letter was found among Beethoven's effects after his death.
 - b.** It is the only existing, unalloyed love letter by Beethoven.
 - c.** In it he refers to the addressee as "my Immortal Beloved."
 - d.** The letter bears neither a date nor the name of the addressee.
 - 3.** For 150 years writers and scholars speculated when and to whom the letter was written.

4. The riddle was finally solved in 1977 by Maynard Solomon.
 - a. The affair came to an end in 1812.
 - b. The “Immortal Beloved” was Antonie Brentano.
 - i. She lived from 1780 to 1869, was a wife and mother, and met Beethoven in May 1810.
 - ii. It is clear by her surviving letters that she worshipped Beethoven.
 - iii. To his death, it is clear from his letters that Beethoven worshipped Toni Brentano.
 - c. Beethoven, who probably broke off the affair during the late summer of 1812, and returned to Vienna, beside himself with grief and despair.

C. Beethoven’s mental and physical health declined rapidly in late 1812 and 1813. He wrote no music of any importance in 1813.

II. Mälzel, “Wellington’s Victory,” and Beethoven’s temporary revival.

- A. Mälzel and Beethoven chose a great moment to collaborate on a composition celebrating the defeat of a French army.
- B. In 1813, after 20 years of Napoleonic wars, the end was in sight.
 1. December 1812 saw Napoleon’s disastrous retreat from Moscow and his return to Paris.
 2. On June 21, 1813, Wellington defeated a French army at the battle of Victoria in Spain.
 3. In June 1813, Austria (neutral since 1809) joined the allies and in August declared war on France.
 4. In October 1813 the allies scored a decisive victory at the battle of Leipzig.
 5. In December 1813 a series of concerts was given in Vienna for the benefit of Austrian and Bavarian soldiers wounded at the battle of Hanau. They included the premieres of Mälzel and Beethoven’s “Wellington’s Victory” and the Seventh Symphony.
 6. Beethoven suddenly attained a level of popularity the likes of which he had never previously experienced.
 7. Musical example: “Wellington’s Victory” (1813):
 - a. The English and French armies square off and fight.
 - b. This music is essentially a brainless concerto for percussion (guns/cannons).
 - c. It is kitsch even by the kindest measure.

- C. Beethoven's popularity in 1814 was astounding.
 - 1. Of the 11 public concerts held in Beethoven's lifetime for his benefit, five occurred in 1814.
 - 2. "Fidelio" was revived in 1814 to huge success.
 - 3. Beethoven felt artistically vindicated.
- D. Beethoven's Symphony No. 8 in F Major, Op. 93 was premiered on February 4, 1814, during this period of Beethovenian hoopla.

III. Symphony No. 8 in F Major, Op. 93, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.

- A. Exposition: Theme 1.
 - 1. Theme 1 is a bright and, on the surface, Haydnesque theme that betrays its originality in its unusual structure of three phrases—one antecedent and two consequents! (A classical structure would only contain two phrases.)
 - 2. In the recapitulation the theme reappears in a triumphant and magnificent reprise, first in a two-phrase version and then, quietly, in its original three-phrase version.
 - 3. Note the humor at measures 30–37 where the syncopated “ticking” chords appear in a pompous version and are answered with a pipsqueak response!
- B. Theme 2.
 - 1. Theme 2 is a lilting, “modern,” waltz-like melody that evokes Chopin, not classicism.
 - 2. The theme begins in the “wrong” key and only lands in the classically “correct” key of C major in its second phrase.
- C. Cadence material: This is pure Beethovenian rhythmic craziness. Note the hemiolas.
- D. The modulating bridge is quirky and comic.
- E. Exposition: conclusions.
 - 1. It is straightforward, crisp, and classically proportioned.
 - 2. It is filled with melodic, harmonic and rhythmic twists that are pure, modern Beethoven.
- F. Development in four parts.
 - 1. The development is characterized by rhythmic compression, syncopation, and octave “ticking.”

2. The two-beat rhythms in this development create much of the excitement in the development section. This is what helps to make Symphony No. 8 so accessible to contemporary listeners.

G. Coda in five parts.

1. Note the way Beethoven uses a pivot modulation to go effortlessly from F to the remote key of D flat major at the beginning of the coda. He uses the note of F, which is common to both F major and D flat major, to effect the switch.
2. This coda has a very effective ending as Beethoven reduces everything in a perfectly timed, perfectly logical progression. The movement ends exactly as it began.

IV. Movement 2, “The Metronome.”

A. Background information.

1. In lieu of a slow movement, the second movement (*allegretto scherzando*) is a comic tribute to the metronome, a new-fangled mechanical device attributed to Beethoven’s friend Johann Nepomuk Mälzel.
2. This is the same Mälzel who approached Beethoven with the idea for *Wellington’s Victory*.
3. Johann Nepomuk Mälzel was a musician and builder of complex mechanical musical instruments. He built Beethoven’s ear trumpets and is credited with inventing the metronome, although he actually pirated the design from an inventor named Winkel.
4. The metronome must be numbered among the most insidious and painful devices of torture ever created.

B. Movement 2, part one.

1. In the introduction to part one we hear the metronome itself with its clock-like ticking in staccato winds and horns.
2. Theme A is a melody as mechanical as the metronome itself. It does its best to stay on beat, with only limited success. Syncopations mark its frustration at trying to stay in time.
3. Theme B is a somewhat more forceful theme, marked by:
 - a. Syncopations.
 - b. Comic “windups” of the metronome.

- c. A brief and marvelous reference to Mälzel's mechanical organ appears at the end of part one where parallel thirds and sixths, characteristic of mechanical organs, appear in the winds and horns.

C. Movement 2, part two.

- 1. Theme A is abbreviated and no longer marked by syncopations.
- 2. The coda is pure slapstick comedy as the metronome expires and with it the patience of its user.

V. Movement 3, Minuet and Trio.

A. Overview.

- 1. This is a genuine minuet and trio, Beethoven's first since Symphony No. 1. (The "minuet" of Symphony No. 4 is not a real minuet.)
- 2. It is an affectionate backward glance from the composer who single-handedly murdered the form 10 years before!

B. Minuet: analysis.

- 1. Introductory "ticking" continues the metronomic joke from the second movement and the octave "ticking" from the first.
- 2. The minuet theme bears a striking resemblance to theme 2 of the first movement.

C. Trio.

- 1. This is a real trio, numerically as well as figuratively, as two horns and a solo clarinet play a rustic melody.
- 2. The trio's first phrase is utterly Haydnesque.
- 3. The trio's second phrase is genuinely 19th-century romantic.

VI. Movement 4, sonata-allegro form (?!).

A. Nowhere is Beethoven's raucous sense of humor more apparent than it is in this movement.

B. Theme 1.

- 1. A sizzling, rustling, delicate theme introduces two important motives: A and B.
- 2. Sudden, unexpected and explosive C sharps shatter the delicate mood (a musical Bronx cheer?).
- 3. The C sharp presages an essential characteristic of this movement: abrupt and unexpected shifts to keys far away from where we expect to be.

- C. Modulating bridge and theme 2.
 - 1. The ensuing modulating bridge is right on track to establish the “proper” key of C major for theme 2.
 - 2. Theme 2 is spacious and lyric. It begins in A flat major, only shifting to the correct key of C major in its second phrase.
- D. Cadence material.
 - 1. Suddenly and unexpectedly the key reverts back to F major.
 - 2. The orchestra seems to be completely confused as to where to go next. The movement has become virtually operatic, complete with dramatic characters in the form of instruments.
- E. Development 1 and recapitulation 1.
 - 1. Gotcha! Something is amiss! This is not the expected repeat of the exposition. We have gone straight into a development.
 - 2. We have more harmonic sleight of hand, more getting lost, and more confused and ultimately angry instruments demanding to know what’s going on!
- F. Development 2 is built almost entirely on motive B. It manages to get the key back to F major. Are we home free?
- G. Recapitulation 2.
 - 1. The “Bronx cheer” C sharps force the music in an entirely new harmonic direction—to F sharp minor!
 - 2. The harmony rights itself. F major is reattained and surely, by the conclusion of the cadence material, the movement should end ...
- H. Coda in four parts.
 - 1. The movement that refuses to end refuses to end.
 - 2. After a series of comic and insistent returns, the movement finally does end, much to the delight of the listener.

VII. Conclusions.

- A. On the surface, Symphony No. 8 is a homage to classical style.
- B. In reality, it is filled with extraordinary and modern twists on all levels: harmonic, rhythmic, melodic, dramatic, and formal.
- C. It is a marvelous example of Beethoven’s “unbuttoned” sense of humor.
- D. It is a wonderful amalgam of the old and the new, the heroic and the comic.

MOVEMENT I *Sonata-Allegro form*

"Allegro vivace e con brio (♩. = 69)" triple meter (3/4)

Exposition

Theme 1

Beethoven comes directly to the point: this bright and compact theme begins without the least preamble

Note: The simple, memorable, triadic, Haydn-esque motive that begins the movement is not heard from again until the **Development**



12

Modulating Bridge

Straight forward transitional passage based on a fanfarish dotted-rhythm melody heard in the 1st violins

Note well: Despite its classical, Haydn-esque melodic character and brevity, the theme features a very interesting and unusual structure of 3 phrases, each 4 measures long (antecedent – consequent – consequent):

f



tutti
F Major

52

Cadence Material

Part 1: Two rising arpeggios (nearly 5 octaves in length!) outline a dissonant/unstable F#o7 chord, as if to say, "where to now?"

pp

60

Part 2: Unstable diminished harmonies give way to stable cadence chords

cresc. -----
modulatory →

70

Part 3:
Exuberant hemiola



celebrates the "return" of C Major, the "correct" key at this point of the movement

This movement — this symphony — is a wonderful amalgam of “old” and new, of heroic and comic

Op. 93 (1812)

30

Series of
pompous,
syncopated
cadence
chords

P
A
U
S
E

34

Truly
pipsqueak
response in
strings and
bassoon! *

37

Theme 2

Lilting, “modern” (downright
Chopin-esque!), waltz-like theme:



violins

winds

a

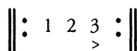
a¹

D Major

C Major

p

p



Note: The
“ticking” quality
of these chords,
both pompous
and pipsqueak

Note: The theme begins in the “wrong” key
of D Major and only lands in the “correct”
key of C Major in the second phrase

* According to George Grove:

“At this time of life (forty-two) [Beethoven’s] love of fun
and practical joking had increased so much on him as to
have become a habit; his letters are full of jokes; he bursts
into horse-laughes on every occasion; makes the vilest puns,
and bestows the most execrable nicknames.”

73

“dolce”
lilting,
waltzing
lyric
“cadence
motive”

p

Exuberant
hemiola

ff

“dolce”
lilting,
waltzing
“cadence
motive”

p

90

Part 4:
Vigorous,
dancing
closing
material

cresc. - - - ff

100

Octave
“ticking”
in strings



Development

103

Part 1: The following 3-phrase passage is heard in descending sequence, 3 times in total:

<p>Quiet, octave ticking</p> <p><i>p</i></p>	<p>Theme 1 motive heard in a sort of “round table discussion,” passed from instrument to instrument</p> <p>bsn → cl → ob → fl</p> <p><i>“dolce”</i></p> <p><i>p</i></p>	<p>Upwards arpeggio in strings violently interrupts the discussion!</p> <p><i>ff</i></p>
--	--	--

140

Part 2: Explosive ticking!

 ff

160

Part 3: The fiery, **Theme 1** sequence continues; now the **Theme 1** motive in 1st violins/winds is followed by an explosive syncopated harmony | 1 2 3 |

168

How much tighter can things get?!?!?
Theme 1 motives now overlap (imitative polyphony) in 1st violins and cellos even as the orchestra continues to pound away on beat 2 (this is pure, Beethovenian rhythmic insanity — no “classicism” here!)

Recapitulation

190

Theme 1

In this triumphant and magnificent return, the theme is “compressed” to two phrases (from its original three)

low strings/bassoons

F Major

$$fff$$

198

Suddenly and unexpectedly quiet, **Theme 1** is now heard complete: all three phrases

Phrase 1
winds/horns

p

"dolce"

Phrase 2
winds/horns

p

Phrase 3
low strings



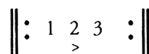
Fiery, minor mode sequence of the **Theme 1** motive

Note: Compression of the space between the motives — imbuing the music with incredible intensification of activity:



Note also: Vicious falling/rising arpeggios in accompaniment

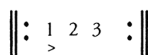
The compression of the space between motivic appearances increasingly forces accents to fall on the 2nd (rather than the 1st) beat of each measure



184

Part 4: Hold on! The polyphony solidifies into a series of explosive harmonies in the upper strings, winds and brass

Note: – Octave “ticking” in low strings
– Accents now falling where they “belong,” on beat 1 (the downbeat)



low strings

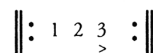
209

Modulating Bridge

The bridge melody, its first half slightly altered from **Exposition** version (dotted rhythms removed, grace notes added), sweeps forth

f *ff*

Series of pompous, syncopated cadence chords



P
U
S
E

Pip-squeak response

235

Theme 2

Lilting, waltz-like theme

strings	winds
<i>a</i>	<i>a¹</i>
B ^b Major	F Major
(wrong key!)	(right key!)
<i>p</i>	

249

Cadence Material

Part 1: Two rising arpeggios (nearly 4 octaves in length) outline a dissonant B^o7 chord

pp

257

Part 2: Unstable, dissonant diminished chords give way to stable cadence chords

modulatory —————→
cresc. - - - - - *ff*

267

Part 3: Exuberant hemiola celebrates the “return” to the tonic F Major

	$\frac{1}{>}$	$\frac{2}{>}$	$\frac{3}{>}$		$\frac{1}{>}$	$\frac{2}{>}$	$\frac{3}{>}$		$\frac{1}{>}$
	$\frac{1}{>}$	$\frac{2}{>}$	$\frac{1}{>}$		$\frac{2}{>}$	$\frac{1}{>}$	$\frac{2}{>}$		$\frac{1}{>}$

Coda

301

Part 1: Solo bassoon takes over the octave “ticking” on “F”; music modulates, effortlessly, to D^b Major using “F” as a pivot pitch!!

D^b Major
p

Delightful polyphonic passage grows out of the octave “ticking”: Theme 1 motive and a rising 5-note motive derived from the Theme 1 motive

modulatory —————→
cresc. - - - - -

341

Part 4: Now not-so-gentle “cadence motive” moves into the bass

Note syncopation:

|| : 1 2 3 : ||
 >

f *cresc.* - - - - - *fff*

351

Part 5: F Major from here on out!

Triumphant
Theme 1 motives
 bellow forth in
 winds/horns

Three
 C⁷
 chords

Theme 1
 motives
 in winds/
 horns

Note: Downbeat
 accentuation
 resumes

fff

"dolce"
Lilting, lyric
"cadence
melody"

p

Exuberant
hemiola

ff

"dolce"
Lilting,
lyric
"cadence
melody"

p

Part 4:
Vigorous,
dancing closing
material

cresc. - - -*ff*

Octave
"ticking"
in strings
on tonic
"F"

323

Part 2: Blaring, powerful
passage sees Theme 1
motives sequenced over a
pedal "F"

F Major

ff

Portentious
(pretentious?)
pause on the
dominant chord
of F Major,

C7

333

Part 3: Series of
"cadence motives"
gently descend in the
strings

*p**cresc. - - - -*

372

Three
C7
chords

P
A
U
S
E

(3 beats)

Three
F
chords

P
A
U
S
E

"Breakdown"

Groups
of 3 C7,
then F
Major
chords

p

Groups
of 2 F
Major
chords

descrec. - - - -

Single
sustain-
ed F
Major
chords

Hello!
One last
Theme 1
motive
ends the
movement
as it began

pp

MOVEMENT II

"Allegretto scherzando (♩ = 88)" duple meter (2/4)

Part One

Introduction (brief!)
Metronomic ticking
in staccato winds and
horns

Note: Such "ticking"
continues, in some
form or another,
throughout almost
the entire movement

Note well: This
"ticking" was nicely
anticipated by the octave
"ticking" motive in
Movement I

Theme A

Cute, rhythmically stiff little tune has a distinctly
cartoon-like character; it is presented as a dialogue
between 1st violins and low strings



a

B \flat Major

20

Theme B

Somewhat more forceful little theme
marked by constant syncopations
("Oh dear! This is getting
frustrating!")



strings
F Major

23

Wind the darn
thing back up!



Discon-
nected
motives
would
indicate
another
bit of
winding
is called
for

p

"The metronome"

5

1st violins/
low strings

*a*¹
g minor

9

Sudden and jarring syncopation! The tune has some trouble following the metronomic ticking!

"Drat!"

ff

11

A series of teeny-tiny motives get back on the beat

b

p

13

A series of disruptive, jarring syncopations ensues — the theme just can't stay with the beat!

*b*¹ → extended →

cresc. - - - -

Another wind up



ff

26

Disconnected motives slowly begin linking together — it seems to be working again

p < > < >

34

Theme A
motives gather, initiating transition back to Theme A

37

Marvelous wind/horn passage in parallel 3rds and 6ths: a clear reference to Mälzel's mechanical organ!

< >

Part Two

40

Introduction
(brief)
Metronomic
ticking resumes

pp

Theme A (abbreviated)

1st violins/low strings

a

B^b Major

pp

*a*¹

B^b Major extended →

cresc. - - -

50

Theme B

strings
F Major

f

Wind up!



Disconnected
Theme B motives

p

Another
wind up



Coda

Pure cartoon music: the metronome expires, as does the patience of its user!

73

Quiet, climbing
scale leads to a
gentle little
"shake"

("Hmm, it seems
to have stopped
working")

pp

The metronome
responds with a
single, isolated,
pathetic little
Theme A motive



76

Another
gentle
shake
("This
should
get it
going")

Another
pathetic
little
motive

A violent
shake!
("C'mon ya
rotten box
of bolts! I
paid good
Kreutzers
for you!")

ff

Note: During this abbreviated statement of Theme A, neither syncopations nor key changes disrupt the rhythm or harmony, respectively; it would seem, for now, that both melody and metronome are accustomed to each other and in full working order (finally!)

59

Disconnected motives slowly begin linking together

p < > < >

67

Theme A motives gather, initiating another transition back to Theme A

70

Wind/horn passage in 3rds and 6ths again refers to Mälzel's mechanical organ

< >

78

A weak, pathetic Theme A motive

Nothing doing

pp

Another violent shake!

("@#*~*!!!")

ff

79

A last, weak, pathetic Theme A motive

Zilcheroony

pp

Take your pick: the metronome
– disintegrates
– is thrown from the window
– is stomped to death

In any case, springs twang, pieces fly, as the metronome expires with a fearful whirring!

cresc. ----- *ff*

MOVEMENT III *Minuet and Trio form*

"Tempo di Menuetto" (♩ = 126)" triple meter (3/4)

a

Minuet

The metronomic joke from the 2nd movement (and the octave "ticking" from the 1st) continues here with clear introductory ticking in strings and bassoons!

Graceful, stately minuet melody marked by an upwards leap and subsequent descent (and more than just a passing resemblance to Theme 2 of **Movement II**!)



F Major

Trio

c

45

A real trio, numerically as well as figuratively! Two horns and a solo clarinet play a simple, rustic, utterly Haydn-esque melody over a staccato, triplet cello accompaniment

F Major

p

b**[11]**

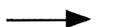
Built on the opening motive of ***a***, this phrase also features a series of syncopations:



C Major

f

modulatory

***a*¹****[19]**

Series of gentle descents in the upper winds

[25]

Bassoon and then strings

[37]

Royal and vigorous cadential unit built on the closing motives of ***a***

"Fine"

Bb Major

p***pp******ff******d*****[53]**

Haydn-esque rusticity gives way to a lush, genuinely romantic passage of great beauty and harmonic complexity

strings

p ***f*** ***p******c*¹****[64]**

A weightless, almost ethereal development of the formerly rustic phrase ***c***

2 horns/solo clarinet

F Major

p ***pp****"Minuet da capo al fine"*

MOVEMENT IV *Sonata-Allegro form (?)*

"*Allegro vivace* ($\text{♩} = 84$)" duple meter (2/2)

Exposition

Theme 1

Sizzling, rustling, delicate theme built on two main motives:

violins
a
F Major
pp

Three almost silent motive A's conclude the opening passage

ppp

48

Theme 2

Huh?? Spacious, lyric **Theme 2** begins suddenly in A^b Major; the move from "G" to " A^b " (**Bridge to Theme 2**) is analogous to the move "C" to " C^\sharp " made in ms 17; it's as if the key areas in this movement keep shifting in and out of two parallel harmonic universes, a semitone apart!

1st violins
a
 A^b Major modulation →

The "correct" key is found! Better late than never

winds
a¹
C Major
pp

68

Cadence Material

Part 1: Graceful winds over swirling violins and pizzicato low strings

pp

17

YEOWW!
Sudden octave
C#'s shatter the
delicate, quiet
mood!!!!!!!
What's C#
got to do with F
Major? A fly in
the soup of life,
the C# blasts the
movement into
an entirely new
place →

ff

Explosive tutti
smashes to bits
the formerly
delicate mood
of the theme

*a*¹
F Major
ff

28

Modulating Bridge

Based on
motive **A**,
the
Bridge
continues
the C#-
inspired
mood of
explosive
energy →

The key
settles
toward
C Major,
the
"correct"
and
expected
key of
Theme 2

Octave
"G's"

76

Part 2:
Sudden
and
rather
unex-
pected →

f

90

C
L
O
S
E
D
C
A
D
E
N
C
E
F Major

P
A
U
S
E

∠

ff

91

Violas: "Where are we?"

93

Violins: "F Major, I think.
Gee, I'm not sure"

95

Viola: "Hmm. Should we
repeat the **Exposition**?"

97

Violins: "Sure.
Why not? We've
got nothing better
to do ..."

Development I

Violins “pick up” the cue and begin what at first seems to be a conventional repeat of **Theme 1**:

97

Part 1:
Theme 1

violins
a
F Major
pp

105

Gotcha! Suddenly (and unexpectedly) *f* phrase tells us that something is seriously amiss in this supposed **Exposition** repeat!

107

Part 2: A seamless move into a sequence based on motive **B**; this is no **Exposition** repeat!!!

120

Part 3: Sequences and imitative polyphony based on motive **B** continue and intensify, building toward a climax ...

modulatory →
pp *f*

Recapitulation I

161

Theme 1

violins/flutes
a
F Major
pp

178

Octave “C#’s” again shatter the delicate mood; this is indeed getting annoying!

ff

179

Explosive tutti

a¹
F Major
ff

189

Modulating Bridge:

Part 1:
Based on motive **A**

148

The disparate parts
congeal into huge
D#–E octaves, more
than a little
reminiscent of the
D#–E “sawing away
regardless” from
Symphony No. 7,
Movement IV

151

Part 4:
Theme 1
begins in
the key of

E Major
1st violins

ff

155

The theme
is cut short
by octave
“ticking”
(a la
Movement
I) on “E”

p

Yo! The “E”
moves up a
semitone to
ticking “F’s”
 (“Let’s try the
tonic, guys!” ...
“Oh yea, F!”)

pp

Part 2: The
harmony arrives
on a C7, the
dominant of
the expected
F Major ...

Octave
“C’s”

224

Theme 2
There it goes again! The
spacious, lyric theme
begins in D^b Major, a
semitone above the “C’s”
that ended the **Bridge!**

1st violins
a

D^b Major modulatory → F Major
p

236

The
“correct”
key is
found

winds
a^t

273

Theme 1

Begins in the violins for what at first seems to be a conventional repeat until ...

B^b Major

STOP!
Ferocious
cellos/basses
play motive **A**,
as if to say
“where the ...
are we
going!!!?”

f

P
A
U
S
E

280

Wind
and
upper
strings
again
make a
hesitant
attempt
to kick-
start the
move-
ment

Impa-
tient
cellos/
basses
again
cut the
music
off!

Grand
pause
Great,
now
what?

336

Part 3: Double
time! Motive **B** is
diminuted (made
twice as fast),
creating the sense
that the music has
doubled its
speed, careening
toward ...

345

Part 4:
Theme 1!
Victorious
and power-
ful! Certainly
we’re back!
(?)

D Major

ff

Oh no!
The theme
is cut short
by octave
“ticking”
on “A”

p

The ticking
suddenly
moves to
“F”; could
we finally
be headed
back to F
Major?

bassoon/
timpani

Recapitulation II

355

Theme 1

violins

a

F Major

pp

372

Octave
"C#"s" again
shatter the
delicate
mood

ff

Whoa! Something very new happens:
rather than appear but once for shock
value (as it has done thus far), the C# now
insists on becoming an integral harmonic
element of the movement!

Motive A

O

C

T

A

V

E

"C#"s"

ff

Motive A

O

C

T

A

V

E

"C#"s"

ff

O

C

T

A

V

E

"C#"s"

ff

O

C

T

A

V

E

"C#"s"

ff

408

Theme 2

Spacious, lyric
theme finally
starts in the
"correct" key!

winds

a

F Major

p

420

Comic, lively, veritably elephantine version of the
theme in the cellos/basses. It would seem that these
instruments, whose unhappiness brought the
movement to a standstill just moments ago, are
quite satisfied (frankly, giddy) with its progress at
this point!

cellos/basses

a¹

(Just
when we
thought
it was
safe to
head for
the exits
...)

Coda

438

Part 1: "Ah ... just one
more thing ... um ..."
The movement refuses
to end!; a silly, cute little
version of Theme 1

p

442

Part 2: Tutti
cuts in forcefully
with motive A
"Say goodnight!"

ff

450

Part 3: Series
of tutti F Major
chords/tremolos;
oh yes, F Major
does indeed fit

f

379

Theme 1

Violent,
pounding,
almost tragic
version in f#
minor!

What's going
on here?

ff

391

Shifts downward
by a semitone and
pivots effortlessly
into F Major!

Who turned on
the lights?!?!?

ff

The tutti
joyfully
celebrates the
attainment of
F Major in a
lengthy, almost
dancing episode

ff

428

Cadential Material

Explosive
tutti
passage

Cadence
chords

O
P
E
N

C
A
D
E
N
C
E

C

⤿

P
A
U
S
E

OK! We're
outta here

470

F Major
string
tremolos
over
Pedal "F" →

p

Part 4: Motive B
(winds) alternates
with motive **A**
(strings)

p

480

Part 5: "We really must be
going"

Two powerful cadential
phrases tell us that the
movement (and the
symphony) is finally over!

ff

*End of
Symphony*

Lectures Twenty-Eight–Thirty-Two

Symphony No. 9—The Symphony as the World, I-V

Scope: The last four lectures of this series are devoted to Symphony No. 9, the most influential Western musical composition of the 19th century, the most influential symphony ever written, and arguably the single most influential musical composition written since 1607 (Monteverdi’s “Orfeo”) and before Stravinsky’s “Rite of Spring” of 1912. We see how this work obliterated time-honored distinctions between the instrumental symphony and dramatic vocal works such as opera. Also discussed are Beethoven’s fall from public favor in 1815, his disastrous relationship with his nephew Karl, his artistic rebirth around 1820, his late compositions, and his death in 1827.

Outline

- I.** Beethoven in 1815.
 - A.** As sudden as was Beethoven’s return to fame and fortune in 1814, so was his fall from favor in 1815.
 - B.** There are many reasons behind Beethoven’s fall from popular grace.
 - 1.** Thrilled by the success of “Wellington’s Victory,” Beethoven composed a series of vapid and faux-heroic works that mark the nadir of his artistic career. They had no staying power.
 - 2.** In post-Napoleonic Europe, musical trends were developing which the 45-year-old Beethoven showed no interest in following. These included:
 - a.** The decorative, almost high classical-style music of Spohr, Moscheles, and Schubert.
 - b.** The new Italian style as personified by Rossini.
 - c.** The new fascination with musical topics Gothic and supernatural.
 - 3.** One after another, Beethoven’s most loyal patrons died, left Vienna, or were estranged from him.
 - 4.** Beethoven’s hearing began another rapid deterioration in 1815, effectively ending his career as a pianist.

5. Beethoven was increasingly perceived as being “written out” and genuinely insane. He openly railed against the aristocratic establishment.
6. Beethoven suffered an emotional decline due to his relationship with his nephew Karl.

II. Beethoven and his nephew.

- A. Beethoven became the primary caregiver for his two younger brothers after the death of their mother in 1787.
 1. He was irrationally possessive toward his brothers.
 2. He was hugely hostile toward their wives.
- B. Beethoven’s irrational possessiveness was transferred to his nine-year-old nephew Karl after the death of his brother Caspar in November 1815.
 1. On November 14 the dying Caspar added a codicil to his will ensuring that Beethoven would not attempt to take custody of Karl from his mother Johanna.
 2. Johanna was by all neutral accounts a decent and intelligent woman.
 3. Beethoven convinced himself that Johanna was unfit for Karl and he began a process of brutal litigation, that was to last for five years, to gain custody of the boy.
 - a. During the course of the litigation, two of Beethoven’s favorite delusions were destroyed.
 - i. Beethoven finally had to admit that he was born in 1770.
 - ii. This meant that he had to concede that he was not the royal bastard he had always claimed to be but the legitimate son of Johann van Beethoven.
 - b. In 1820 Johanna became pregnant and remarried, thus forfeiting her rights to Karl.
- C. The experiences of 1815–’20 “served as catalysts to bring Beethoven’s deepest conflicts and desires to the surface, perhaps thereby laying the groundwork for a breakthrough of his creativity into hitherto unimagined territories.” (Maynard Solomon)

III. A composer reborn.

- A. Beethoven wrote little music of consequence between 1815 and 1820.

- B. Beethoven's compositional rebirth—his late period—dates essentially from 1820. It saw the composition of the following works:
 - 1. The last piano sonatas.
 - 2. The Diabelli Variations.
 - 3. The Missa Solemnis.
 - 4. Symphony No. 9.
 - 5. The last five string quartets and the Grosse Fugue.

IV. Genesis of Symphony No. 9 in D Minor, Op. 125.

- A. As early as 1793 Beethoven expressed his desire to set Schiller's "*Freude*."
- B. The Choral Fantasia of 1808 anticipated elements of "*Freude*."
- C. In 1811 Beethoven began setting the opening lines of "*Freude*."
- D. In 1817 Beethoven began sketching themes of the first, second, and fourth movements.
- E. As late as 1823, Beethoven was still not sure whether to use a chorus in the last movement.

V. Symphony No. 9 in D Minor, Op. 125: background.

- A. Beethoven's Symphony No. 9 is the grandest in scope and expressive content of all his symphonies.
- B. It is the single most influential composition of the 19th century and arguably the most influential work written since Monteverdi's "*Orfeo*" of 1607.
- C. It remains the most analyzed and written about musical work in the repertoire.
- D. Symphony No. 9 is an epic vision of contemporary struggle and possible utopia.
 - 1. Movements 1–3 deal with polarities, uncertainties, and the struggles of the present. They are resolved in the third movement.
 - 2. Movement 3 describes a transcendent utopian possibility for the future.

VI. Symphony No. 9 in D Minor, Op. 125, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.

- A.** Introduction and theme 1 (measures 1–35).
1. The introduction is primeval and monolithic with its open fifth in the horns and strings. The harmony is ambiguous (A–E) because there is no C or C sharp to identify major or minor mode.
 2. Theme 1 (in D minor), measures 17–35, is ferocious, awesome, and terrifying.
 3. Polarity 1 is established with the key of D minor, the key of despair, *angst*, and pain.
- B.** Reintroduction and theme 1 (measures 36–54).
1. The primeval and monolithic open fifth is reintroduced, but now we have a clear sense of key: D minor.
 2. Theme 1 in measures 51–55 becomes heroic and magnificent as it returns, now in B flat major.
 3. Polarity 2 has been established. B flat major is the key of heroism, magnificence, and the “good fight.”
 4. With this polarity, we get a feeling that theme 1 represents two protagonists in a drama.
- C.** Theme 1 has three motives:
1. A descending arpeggio.
 2. Three notes descending stepwise followed by an upwards leap.
 3. Exclamatory fanfares.
- D.** The modulating bridge melodically reinforces the sense of opposing polarities.
- E.** Theme group 2 in B flat major consists of:
1. Phrase a: a smooth, lyric melody that will become the “Ode to Joy” theme in the fourth movement.
 2. Phrase b: a development of phrase a.
 3. Phrase c: a rising/falling phrase drawn from the modulating bridge.
 4. The remainder of the theme consists of exclamatory fanfares that alternate with brief wind interludes.
 5. Note that it does not appear in the expected key of F major, but rather in B flat major, the key of heroic polarity.
- F.** Cadence material in six parts.
1. This juxtaposes violently different musics.
 2. It is almost a development section in itself.

3. It is based on themes 1 and 2.
- G. The development in 12 parts is filled with polar juxtapositions, constant change, emotional and expressive disruption, and ebbing and flowing energy. At its end the diminished seventh chord of D minor forces it to spiral downward into a harmonic black hole!
- H. Recapitulation.
 1. The introduction makes an awesome return in D major.
 2. Theme 1 makes a terrifying return in D minor.
 3. Theme 2 is primarily in D major.
- I. Coda in 10 parts, emphasizing the darker aspects of the movement.
 1. In part 8, a funeral march based on theme 1 ensures the movement will end on the darkest possible note.
 2. In part 10, a gut-wrenching orchestral unison outlines the D minor triad.

VII. Movement 2, scherzo.

- A. A stunning introductory gesture opens the movement by literally splitting apart a D minor triad. Thus this movement opens on the same violent note that concluded the first movement.
- B. Fugato (a truncated fugue).
 1. This effects an extraordinary transition from dark D minor to a raucous, joyful dance in F major, demonstrating the life-enhancing power of dance.
 2. *Ritmo di tre battute*: At the heart of the fugato is a marvelous bit of rhythmic and phrase length manipulation.
- C. Trio.
 1. The scherzo's meter modulates from triple to duple meter.
 2. The key is D major.
- D. Coda.
 1. The trio returns, and with it the key of D major.
 2. The movement ends brilliantly and optimistically—a completely different expressive place from its beginning.

VIII. Movement 3, quasi-double variations.

- A. Overall, this is a sublimely peaceful and static movement.
- B. The third movement is the goal of the first half of this symphony.
- C. Introduction and theme A.

1. This is an exquisite and lyric passage in B flat major.
 2. Theme A concludes with a sudden and effortless pivot modulation to D major.
 3. Theme A is successively elaborated at measures 43–64 and then again at 99–120.
- D.** Theme B.
1. The opening motive of theme B was prepared by the introduction.
 2. This is a lush, expressive theme in D major and, later, G major.
- E.** Adagio, measure 83: Note the extraordinary fourth horn part.
- F.** The movement ends serenely in B flat major, the key of heroic polarity. For now, peace of mind and spirit have been achieved.

IX. Movement 4.

- A.** The fourth movement offers a utopian vision for the future.
- B.** Its text is based on Friedrich von Schiller’s 1803 version of “*An die Freude*” (“Ode to Joy”).
1. There are 18 sections in Schiller’s original.
 2. Beethoven uses but half of the 18, arranging them to suit his fancy.
- C.** Vocal entry.
1. Beethoven spent a tremendous amount of time and energy trying to come up with a convincing and logical way to introduce the voices in the fourth movement.
 2. Beethoven’s eventual solution was to have the low strings, representing an operatic style hero, gradually reject all the main themes of the first three movements of the symphony until, finally, they/he embrace the “Ode to Joy” theme and, with it, its message of universal brotherhood.
- D.** Overture.
1. Part 1: The Voice in the Wilderness.
 - a. A brutal, jagged gesture reminiscent of theme 1/movement 1 thunders forth to introduce the movement.
 - b. The low string “hero” enters and gradually rejects the earlier themes until he embraces the “Ode to Joy” theme.
 2. In part 2 the “Ode to Joy” is heard in its entirety and followed by four ever louder, more exciting variations.

- E.** Act 1: The Voice in the Wilderness and the “Ode to Joy.”
 - 1.** Fully prepared by the low string “hero,” the baritone singer enters, again rejecting the brutality of the movement’s introduction and suggesting in its place the “Ode to Joy” theme.
 - 2.** Three verses of the “Ode to Joy” are heard, performed by the vocal soloists and the chorus.
- F.** Act 2: the triumph of the “Ode to Joy.”
 - 1.** A Turkish march/triumphal march approaches from the distance. The march theme is, in reality, another version of the “Ode to Joy” theme.
 - 2.** A celebratory men’s chorus, fugue, and then full chorus joyfully and victoriously intone the message of the “Ode to Joy.”
- G.** Act 3 is a thanksgiving with heavenly devotions evocative of plainchant and church rites. Note the magnificent double fugue.
- H.** Act 4 is the celebratory and triumphant coda.

X. Conclusions.

- A.** Beethoven’s Ninth Symphony obliterated time-honored distinctions between abstract and literary music.
- B.** By its example the Ninth said to the next generations that genre, as well as form, is contextual, that the expressive needs of the composer must take precedent over any and all musical conventions.

XI. Closing.

- A.** In December 1826, Beethoven becomes ill with pneumonia.
- B.** In January 1827, his liver begins to fail.
- C.** By February, Beethoven is dying. He says farewell to his friends and associates.
- D.** On March 23, he finally makes peace with his sister-in-law Johanna.
- E.** On March 26, Beethoven dies during a rare spring thunderstorm.
- F.** On March 29, Beethoven is buried. The Austrian poet Grillparzer writes the funeral ovation.

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MOVEMENT I *Sonata-Allegro form*

"Allegro, ma non troppo, un poco maestoso (♩ = 88)" duple meter (2/4)

Exposition

15

Introduction

Primeval, monolithic open fifth ("A"—"E") in horns and throbbing strings; tonally ambiguous as there is no "color tone" ("C" or "C#") to help identify either mode (major or minor) or key

 pp

Only slowly does the great cosmic machinery begin to turn: falling 5ths and 4ths (still all "A's" and "E's") slowly appear more frequently, as more and more instruments enter

Note:

Through measures 14, "A" and "E" have remained the only two pitches yet heard in the movement

A sudden
move to
another
open 5th
("D"–"A")
signals an
impending
change



Note: The short-long rhythms of falling 4ths and 5ths

cresc. - - - - -

28

(Theme 1 continued)

Brief
descent

Brass
fanfare



A mood of violent, tragic polarities is established by the alternation of pathetic, forlorn winds with vicious, exclamatory brass fanfares:



etc.

Op. 125 (1824)

Conflict, confrontations, polarities

17

Theme 1

A ferocious, awesome theme of incredible power is unleashed, having grown out of the falling 5ths and 4ths of the **Introduction**

Note: The falling 5ths and 4ths of the **Introduction** are here filled in with a “color tone” — an “F” — which creates, finally, a complete triad — a d minor chord

Note well: The long awaited C# in ms 21 confirms, finally, the key of d minor



C
A
D
E
N
C
E

C
H
O
R
D
S

ff

orchestral unison

a

d minor

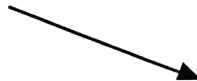
34

Syncopated,
dissonant

C
A
D
E
N
C
E

C
H
O
R
D
S

The theme suddenly contracts,
collapsing in on itself in a violent
downward swirl



decresc. -----

p

36

Introduction

Primeval, monolithic open 5th mood of the opening returns; the 5th is now a "D"—"A" and, unlike the opening, we now have a clear sense of key: d minor

Descending 4ths and 5ths appear with increasing frequency, more and more instruments join in

Note: This "re-introduction" has, to this point, paralleled the first

49

The parallel ends; instead of heading toward g minor, the harmony shifts toward B^b Major!

pp

cresc. -----

* Note! Two extreme polarities have been introduced — tragic d minor and heroic B^b Major; the conflict in this movement will be one of key more than one of contrasting themes

74

Theme Group 2

Not in the "correct," textbook key of F Major, but rather B^b Major (the key of "heroic" polarity)

Smooth, lyric melody will become the "Ode to Joy" theme in the 4th movement



etc.

p

winds

a

B^b Major

"dolce"

92

Rising and falling 16th-note scales in contrary motion are a development and diminution of the Bridge Theme; harmonic tension and rhythmic energy build ...

c

B^b Major

p < *f*

p < extended ...

102

Forceful, exclamatory fanfares bring the Theme 2 Group to a sudden and climactic halt



ff

51

Theme 1

In B \flat Major,* the formerly ferocious and tragic nature of the theme becomes heroic and magnificent

55

Orchestral unison

*a*¹

B \flat Major

ff

A terse sequence built upon the motive



of the theme alternates between strings and winds

63

Modulating Bridge

The sense of opposing polarities is physically reinforced by a **Bridge Theme** in contrary motion, which clearly pits soprano instruments against bass instruments



Bridge Theme
d minor

ff

Bridge Theme
extended and
modulatory

ff

80

Winds play a passage which is itself a development of elements of *a* (ms 74); note skittish, staccato strings in accompaniment



b

B \flat Major

88

Brief, wind dominated interlude

104

Brief wind interlude drawn from *a* (ms 74)

"dolce"

p

106

Another forceful, exclamatory fanfare

ff

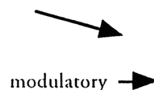
108

Another brief interlude; this one suddenly directs the harmony far from B \flat Major to B Major!

p

114

String descent



Cadence Material (almost a Development section unto itself!)

116

Part 1: Brief, serpentine sequence creates an air of mystery and anticipation

pp

120

Part 2: Sequence based on the motive of **Theme 1, a:**



Note: Timpani accompany with the exclamatory fanfare rhythm:



pp

cresc. -----

132

Part 3: Brilliant, almost triumphant sequence features vigorous falling/rising 16th-note scales drawn from **Theme 2, c**

B \flat Major

ff

Development

Filled with polar juxtapositions, constant change and emotional/expressive disruption

160

Part 1: The open 5th ("A"–"E") of the opening returns, sounding, at first, like an **Exposition** repeat

pp

170

After 10 measures, the harmony changes; this is clearly, now, not the **Exposition**, though harmonic change occurs very slowly

Harmonies begin to change more rapidly as descending motives appear with increasing frequency



206

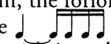
Part 5: Another dramatic, dissonant version of the ascending/descending **Theme 1** arpeggio heard at the end of the **Exposition**

Orchestral unison

B \flat 7

f

210

Part 6: Again, the forlorn figure based on the  motive from **Theme 1** brings the music to a near standstill (and no wonder when we observe the musical rapids that lie just ahead!)

c minor

p



138

Part 4:
Sequence pits
thoroughly
outgunned
winds in
alternation
with
exclamatory,
fanfare chords



p *ff*


146

Part 5:
Suddenly
bold winds
take on
exclamatory-
like rhythm

f

The entire
orchestra
joins in,
converging
into ➔

150

Part 6: Massive
ascending/descending
B \flat Major arpeggio in
exclamatory fanfare
rhythm: 

Orchestral unison

Note: This counters
the huge d minor
descending arpeggio
of Theme 1

ff ➤

188


Part 2: Dramatic,
dissonant version of
the massive ascending/
descending Theme 1
arpeggio heard at the
end of the **Exposition**

Orchestral unison

F \sharp o7

ff

192

Part 3: Suddenly
forlorn figure in the
winds based on the
 motive
from Theme 1; the
momentum of the
music falters momen-
tarily

g minor

p

198

Part 4: Plaintive, tired-
sounding version of
Theme 1 reveals an
entirely new facet of
this formerly tragic/
heroic theme

g minor

p ➤

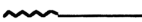

218

Part 7: Fugue

Dramatic and turbulent, this fugue evokes a mood of heroic struggle

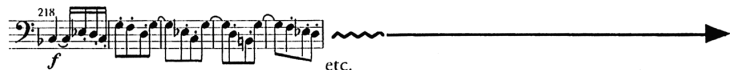
The subject
grows directly
out of Theme

1, *a*

fl/1st vlms  fl/1st vlms 


2nd vlms 

(Countersubjects [2] and free material
fill the other orchestral voices)



etc.

253

Part 8: The heroic energy of the fugue dissipates, melting into a quiet dialogue of  motives heard over staccato 16th-note strings

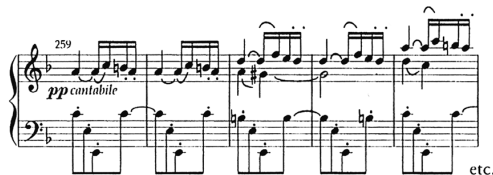
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pp

259

Part 9: “*Cantabile*”

In a lyric passage of great pathos, the **Theme 1** motive is sequenced over a slower moving (8th-note), low string accompaniment



275

Part 10: Pensive, melancholy version of **Theme 2**, phrase *b* in winds



a minor

Note: Nervous, almost urgent, rising 16th-note figures in the accompaniment

287

Part 11: Brings back the *Cantabile* music heard in **Part 9** — imitations of the **Theme 1** motive over 8th-note cello accompaniment

Note: The key of F Major is comfortably established here, imbuing this music with a sweetness and calm new to the **Development**; that is, until ...

... a C# in the bass!! (instantly destabilizes F Major by turning a C7 harmony — V7 of F — into a C#o7 — viio7 of d minor!)

We feel the harmonic shift, and we are not glad

cresc. -----

267

A brief, bright flurry in the winds acts like a ray of sunshine in this otherwise melancholy passage



271

A return to the **Theme 1** motive heard over a pedal "E" harmony



(V of a minor)

279

Theme 2, 6
moves into the low strings

283

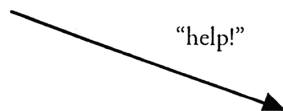
Theme 2, 6
moves into the violins

cresc. poco a poco - - - - - decresc.

297

Part 12: Huge, orchestral unison descent of 3 octaves outlines the vii^o7 chord of d minor; the effect is extraordinary, as if the music is spiraling downward into some sort of hideous, harmonic black hole!

f



Recapitulation

301

Introduction

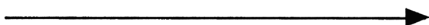
Incredible! Fantastic! To our eternal and supreme surprise we land on a D Major (1st inversion) harmony!

Note: The tonally ambiguous open 5th of the opening of the movement is brilliantly exploited here, as the presence of a major 3rd ("color tone") had always been possible, but not anticipated

D⁶

ff

Ferocious, teeth rattling timpani roll



Spectacular, riveting, earth-shaking version of **Introduction** in tutti

"Awe inspiring in the same way that a vision of the avenging angel would be; one's eyes would be dazzled by his radiance though one's heart would quake with terror."

— Antony Hopkins

339

Theme 2

Smooth, lyric melody

winds/horns

a

D Major
"dolce"

p

345

Wind in dialogue with rising strings

b

D Major

p

355

Brief interlude in winds and strings

359

Falling/rising 16th-note scales in contrary motion

Note: Mood darkens as the harmony shifts toward g minor

c

p < *f* *p* < extended

382

Cadence Material

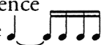
Part 1: Brief, serpentine sequence creates an air of mystery and anticipation

modulatory →

pp

387

Part 2: Sequence based on the



motive of **Theme 1**, *a* accompanied by trumpet fanfares and a timpani roll

pp

cresc. - - - - -

401

Part 3: Vigorous falling/rising 16th-note scales drawn from **Theme 2**, *c*; fanfares continue in the accompaniment

f

315

Theme 1

Tragic, despairing, heart-rending version of the theme, accompanied by vicious brass fanfares and a new countermelody in the bass

Theme slightly extended

327

The brief descent that had preceded phrase **6** in the **Exposition** is here extended in a long, initially violent sequence

tutti
*a*¹
d minor



369

Exclamatory fanfares bring the theme to a sudden halt

g minor
ff

Brief, gentle wind interlude

D Major
p

373

Orchestral unison exclamatory fanfare violently reasserts

g minor
ff
("Take that, D Major!")

377

Brief, gentle wind interlude

E^b Major
p

Quiet fanfare rhythms reinforce the new key of E^b Major

pp

407

Part 4: Sequence pits thoroughly out-gunned winds in alternation with exclamatory fanfare chords

d minor
p / ff

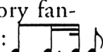
415

Part 5: Suddenly bold winds take on an exclamatory-like rhythm

f

419

Part 6: Massive ascending/descending d minor arpeggio in exclamatory fanfare rhythm:



orchestral unison

d minor
ff

Coda

Emphasizes the darker, more tragic polarity of the movement

427

Part 1: Theme 1, a

Suddenly quiet, almost pathetic version of the theme, stripped of its energy and machismo:



d minor

p

extended

cresc. - - - -

477

Part 5: No hope here! The momentary brightness is extinguished as the harmony, with the flute in the lead, moves back to

Syncopations disrupt the beat and emphasize harmonic dissonance

d minor

p

cresc. - - - -

ff

decresc. - - - - -

pp

513

"A tempo"

Part 8: Funeral march-based on Theme 1, this passage is devoid of hope or optimism

Slow, laborious ascent as more and more instruments join the procession




d minor

cresc. - - - - -

463

Part 3: Theme 1, b


Blaring, exclamatory fanfares
sequence upwards

g minor modulatory 
f

469

Part 4: A glimmer of hope?

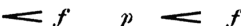
Quiet, **Theme 1, a** motives*
appear in winds and horns
over a pedal "A"

D Major *p* * 

495


Part 6: Theme 2, c

Falling/rising 16th-
note scales

d minor
 *f* *p* *f*

505

"*Ritard* - - - -"

**Part 7: Suddenly pathetic, almost
cringing Theme 1, a** motives (
in winds and strings; their despair is
understandable when we observe what
comes next

531

Part 9:
Gigantic,
blaring and
terrifying
exclamatory
fanfares focus,
finally, onto ...

ff

539

Part 10:
Theme 1, a
Primal, gut-
wrenching
orchestral
unison version
of opening
descent based
entirely on a
d minor triad

ff

543

Two
upward
d minor
scales



Last utter-
ance of
Theme 1
concludes
with ...

O
C
T
A
V
E

"D's"

(orchestral
unison)

ff



MOVEMENT II *Scherzo*

"*Molto vivace* ($\text{♩} = 1\dot{1}6$)" triple meter (3/4)

Scherzo

Stunning opening gesture literally splits apart a d minor triad:



Note: The connections to the conclusion of

Movement I are impossible to miss:

- opening octave “D’s”
- downward arpeggiation of a d minor triad
- $\text{♩} \text{ ♩ } \text{♩}$ rhythm (compare: $\text{♩} \text{ ♩ } \text{♩}$)

Two measures of silence (let us catch our breaths!)

57

Fugato subject becomes a stirring, exuberant homophonic melody as the disparate polyphonic voices coalesce

d minor
ff

77

Transition: Radiant, rising harmonies in the winds grow out of the subject



Note: Strings continue playing $\text{♩} \text{ ♩ } \text{♩}$ rhythm in accompaniment

151

Whispering modulation to Eb Major 3 ms of silence

pp

159

Extraordinary modulatory passage sees the harmony pass through 13 different key areas in 13 measures before arriving at

⌒

O
C
T
A
V
E

“B’s”

(open cadence)

cresc. - - - - -

ff

*a*²

* According to Czerny, the bird-like chirping of the Fugato subject was inspired by Beethoven's being able to hear, one day, the songs of some sparrows

9

Fugato *

2nd violins

1st violins

violas

cellos

basses

d minor

pp

a

More and more instruments join the fray

cresc. - - -

93

Raucous new dance tune in winds and brass

etc.

Note: Strings play pedal "C" in *♩. ♩. ♩.* rhythm

F Major

b

ff

117

Lyric interlude

p

127

Raucous dance tune/ fugato subject

Suddenly

3 ms of silence

pp

f

a¹

177

Fugato

"*Ritmo di tre battute*" Beethoven tells us that the fugato subject is now but 3 ms long, not 4 ms long as it was before; the compression of the subject imbues it with a marvelous sense of irregularity and urgency

195

Series of *f* interruptions (5 in all) tries to steer the orchestra back to 4-measure phrases!

Alas, the timpani have failed — the subject is still 3 ms long

p *>* *pp*

flute/oboe

oboe/clarinet

bassoons

234

"Ritmo di quattro battute" The orchestra has managed to "right" itself

d minor
(initially)

248

Sustained strings signal an oncoming change of texture

cresc. -----

272

Exuberant, extended homophonic version of the fugue subject

tutti

ff

296

Extended version of the radiant transition; rising harmonies grow out of the subject as strings continue playing

♩. ♩. rhythm

p

<

330

Raucous dance tune in winds and brass; strings play pedal "C" in

♩. ♩. rhythm

ff

b¹

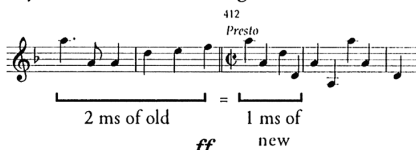
Trio

412

Fugato-type music resumes momentarily, but something new is happening

"Stringendo il tempo" (speed up!)

"Presto (♩ = 116)" duple meter (2/2)
Wow! A new meter and a new tempo is outlined, like the beginning of the movement, by a series of descending octaves:



pp

cresc. -----

422

Lush, gorgeous legato passage for strings and winds:



Note: This passage, heard 2x, stands in complete contrast with the staccato, avian music of the **Scherzo!**

d

D Major

438

Spirited tune in horns, staccato accompaniment in strings

454

Spirited tune in bassoons, staccato accompaniment in solo oboe, which momentarily loses its way!

etc.

c¹

D Major

p

c²

extended modulatory →

→

<div style="border: 1px solid black; padding: 2px; display: inline-block;">354</div> Lyric inter- lude	<div style="border: 1px solid black; padding: 2px; display: inline-block;">364</div> Raucous dance/ fugato subject resumes	<div style="border: 1px solid black; padding: 2px; display: inline-block;">376</div> Sud- denly <i>pp</i>	3 ms of silence	<div style="border: 1px solid black; padding: 2px; display: inline-block;">1.</div> Quiet modu- lation to Eb Major	3 ms of silence :	<div style="border: 1px solid black; padding: 2px; display: inline-block;">2.</div> Fugato subject d minor <i>pp</i>	<div style="text-align: center;"> Φ \curvearrowright O P E N C A D E N C E \curvearrowleft <i>ff</i> </div>
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p \curvearrowleft *f*
*a*³

416

Charming, high-spirited tune in oboes and clarinets:

D Major

Note: Accompanied by staccato bassoons, this tune closely resembles the "Ode to Joy" theme of **Movement IV!**

c

<div style="border: 1px solid black; padding: 2px; display: inline-block;">475</div> Spirited tune in violins, staccato accomp. in bassoons and low strings	<div style="border: 1px solid black; padding: 2px; display: inline-block;">491</div> Spirited tune in violas and cellos, staccato accomp. in upper winds, all over a pedal "D"	<div style="border: 1px solid black; padding: 2px; display: inline-block;">530</div> "Poco ritard" Change of harmony (g mi ⁶) paves the way for the Da capo	Scherzo da capo senza replica sin' al Φ , e poi la Coda
---	--	--	--

*c*³ *c*⁴

D Major Pedal "D" \longrightarrow

p \curvearrowleft *f* *p* \curvearrowleft *f* \curvearrowright \curvearrowleft \curvearrowright



Coda

531

Fugato-type
music
resumes
momentar-
ily, but
something is
happening
...

pp

cresc. -----

*"Stringendo
il tempo..."*



547

"Presto"
Meter and
pulse
change, as
before

D Major

ff

Trio

549

Another **Trio**? Sounds
like it! Spirited tune
begins anew in the
violins, staccato
accompaniment in the
bassoons over pedal "D"

C

D Major

p

Spirited tune
cut off in
mid-phrase!

Hello?
1 measure
of silence

557

Series of vehement falling
octaves suddenly close the
movement; the movement
began with such octaves deeply
tinted with the tragic darkness
of d minor; here the octaves
are colored by the brilliance
of D major. The mood of the
symphony has changed!



MOVEMENT III *Double Variations form* (sort of ...)

"*Adagio molto e cantabile* ($\text{♩} = 60$)" duple meter (4/4)

Introduction

Gently sighing introduction features a series of descending step motives characteristic of **Theme B**



8

strings

f

Woodwind
echo

13

strings

*f*¹

(extended
phrase)

Woodwind
echo

strings

25

"*Andante moderato* ($\text{♩} = 63$)" triple meter (3/4)

Theme B

Lush, expressive theme begins with the descending step motive that characterized the **Introduction**

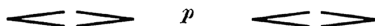


2nd violins/violas

a

D Major

"*morendo*"
(dying away)



3

Theme A

Exquisite, lyric theme heard in the strings

Note: Woodwind echos after each phrase imbue the theme with an added expressivity and sense of space



18

Final woodwind echo takes on a life of its own and extends the theme

Sudden, effortless pivot modulation to D Major!



F⁷ ➔ D⁶

33

Rich countermelodies and accompanimental figures join the theme

Modulation back to Bb Major

OPEN
C
A
D
E
N
C
E

winds/2nd violins/violas

"morendo"

*a*¹

D Major

F⁷



pp

43

Theme A / Variation I "Tempo 1" duple meter (4/4)

Elaborated theme in 1st violins is followed by woodwind echoes

47

1st vlms	ww	1st vlms	ww	1st vlms	ww	1st vlms	Final	Pivot
a	echo	b	echo	b¹	echo		ww echo	modu-
B ^b Major				(extended			extends	lation
				phrase)			theme	
							< >	

99

Theme A / Variation II "Lo stesso tempo" (same as ms 83)
compound duple meter (12/8)

108

1st vlms	ww	1st vlms	ww	1st vlms	ww	1st vlms	Final	Both the alternation of Themes A and B and the variation process break down at this point
a	echo	b	echo	b¹	echo		ww echo	
B ^b Major				(extended			extends	
				phrase)			theme	
							consider-	
							< >	

Coda

139

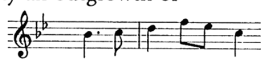
"Cantabile"

New sounding theme:



is in actuality an outgrowth of

Theme A:



B^b Major

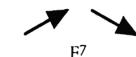
p

143

Gentle dialogue
between ascend-
ing strings and
winds

Arpeggiated
ascent/descent
in the 1st violins

cresc. - - -



ff *decresc.* - - -

65

Theme B "Andante" triple meter (3/4)
Though reorchestrated and in a new key,
much as before

winds
a
G Major
pp <=> *p* <=> <=> <=>

"morendo" **a**¹

"morendo" Modulation towards Eb Major

83

"Adagio" duple meter
Instead of an immediate return to **Theme A**,
Beethoven provides this ethereal and lyric passage scored mostly for winds

Note: Supremely difficult 4th horn part!

Eb Major mod. ➔

121

Fanfarish passage sees heroic 1st violins (solo violin!?) in dialogue with the rest of the orchestra

Eb Major
f <=> *ff*

123

Gentle dialogue between strings and winds based on motives from **Theme A**

p cresc. - - - -

131

Fanfarish passage again sees heroic 1st violins in dialogue with the rest of the orchestra

Eb Major
f <=> *ff*

133

Sudden and striking shift to Db Major; a beautiful chorale develops, accompanied by distant and gentle "fanfares" in the 2nd violins

Db Major mod. ➔
pp

151

Embellished ascent/descent in the 1st violins

➔ ➔
Bb Major

<=> *f* >=> *p* *pp*

Quiet, throbbing orchestra accompanies Intro-like descending step motives in the 1st violins

Spacious yet powerful final cadence

Bb Major

||

Buckle up tight

MOVEMENT IV Gesamtkunstwerk!

Overture

Part I: The Voice in the Wilderness

Introduction: Schreckensfanfare! (horror fanfare!)

"Presto" (♩ = 96)" triple meter (3/4)

Sudden, brutal, violent and terrifying wind, brass and percussion opening outlines, after an initial extraordinary dissonance, a jagged d minor triad! We are back in the violent, tragic d minor world of

Movement I!



O
C P
T A
A U
V S
E E

"A's"

(open
cadence)

Note: The opening dissonance ("Bb" – "A") occurs on an upbeat

Note also: One commentator likens this opening to the title given by Haydn to the overture of his *Creation*: "Representation of Chaos"

25

The Hero Re-Enters

The vc/cb hero breaks in and resumes "his" recitative in an attempt to redirect the orchestra; in doing so, the music modulates to Bb Major! (The 1st movement key of heroic polarity!)

f

Two
orchestral
chords
confirm the
key change
and segue
into ...

f

30

Movement I Quote

"Allegro ma non troppo" (♩ = 88)"

duple meter (2/4)

Suddenly, distantly, the

Mvmt I Introduction

returns, evoking memories of struggle and angst

(A⁶)

pp

56

The Hero

"Tempo I"

The vc/cb hero rejects this music as well, but in a passage more gentle and brief than the previous "rejection"

P
A
U
S
E

F⁷

F Major

63

Movement III Quote

"Adagio cantabile"

duple meter (4/4)

Winds offer up a brief and serene **Mvmt III**,

Theme A quote

"dolce"

B^b Major

p

65

The Hero

"Allegro" triple meter (3/4)

The vc/cb hero gently but firmly rejects this music as well; his frustration grows: "Is this all you can offer me?!"

p

ff

9

The Hero/Speaker Enters

*"In the character of a recitative,
but in tempo"*

Like a voice in the wilderness, the cellos and basses ("vc/cb") attempt to calm the orchestra with a dramatic and forceful statement, unmistakably vocal in character



p

16

Orchestral Schreckensfanfare

Another, even more ferocious outburst erupts from the orchestra

Note: The dissonance level in this passage — which superimposes an F#o7 over a pedal "D" in the timpani — is pretty much as great as Beethoven can get within his musical language

ff

38

The Hero Responds

"Tempo I" triple meter (3/4)

In another impassioned recitative, the vc/cb hero rejects the music of **Mvmt I** and the memory of despair associated with it

ff

"Poco adagio"

Fatigued,
the hero
slows and
pauses

>

48

Movement II Quote

"Vivace" Again,
suddenly and
unexpectedly, the orchestra quotes an earlier movement, this time the **Mvmt II Fugato** theme

pizz. string accomp.

a minor ► F Major

~

P
A
U
S
E

77

"Allegro moderato"

duple meter (4/4)

A wind choir offers 4 ms of a new melody in D Major:



Before they can even finish the new melody ...

81

The Hero Likes It!

"Allegro" triple meter (3/4)

The hero breaks in:

"Aha! That's it! Why didn't you say so before?!"

The orchestra joins in, leading finally to a ...

f

p

C
L
O
S
E
D
C
A
D
E
N
C
E

D Major

ff

||

Overture
Part 2: The “Ode to Joy”

92

Ode to Joy Theme “*Allegro assai* (♩ = 80)” duple meter (4/4)
 The vc/cb hero intones the new theme just handed to “him” by the winds; the purity and sweetness of this radiant theme acts as a salve following the dramatic preliminaries of the movement

Note: The essentially stepwise, utterly vocal nature of this melody

a

b

*a*¹

b

*a*¹

D Major

<

<

p

164

Ode to Joy / Variation III
 The entire orchestra (excepting the trombones) offers a joyful and triumphant version of the theme

a

b

*a*¹

b

*a*¹

D Major

f

188

Thematic extension
 An energized orchestra continues to celebrate, overwhelmed as it is by the spirit of the moment

modulatory

→

f

116

Ode to Joy / Variation I

The theme — and the spirit it embodies — is here to stay!

Bassoons now add a gorgeous new countermelody while the basses supply a melodically and harmonically rich bass line

cellos/violas

a *b a'* *b a'*
D Major
p < <

140

Ode to Joy / Variation II

The register of the theme continues to expand upward as the violins now enter; as the counterpoint and harmony that accompanies the theme grows more complex, so, too, does the energy level rise!

1st violins

a *b a'* *b a'*
D Major
p < <

Note: The ever growing number of instrumental voices represents a growing population embracing, ever more triumphantly, the message of the theme

203

"Poco ritenente"

Suddenly the flute, oboe and upper strings play a quiet and introspective motive drawn from the previous celebration; an air of anticipation develops

p

The tutti enthusiastically grabs the introspective motive

but

suddenly ...

A Major

Act I (The curtain rises!)

The Voice in the Wilderness and the Ode to Joy

1

Introduction: Schreckensfanfare

"Presto" triple meter (3/4)

The brutal, violent, dissonant and terrifying "horror fanfare" returns, this time scored for tutti

O
C
T
A
V
E

P
A
U
S
E

"A's"

d minor

(open
cadence)

ff

5

Baritone
solo:

Ode to Joy / Verse 1

a

Freude, schöner Götterfunken
Tochter aus Elysiam,
wir betreten feuer-trunken,
Himmlische, dein Heiligtum!

b

Deine Zauber, binden wieder,
was die Mode streng geteilt;

*a*¹

alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

Chorus:

b

Deine Zauber, binden wieder,
was die Mode streng geteilt;

*a*¹

alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

D Major

9

The Hero/Speaker Enters

“Recitativo” The baritone soloist rejects, in Beethoven’s own words, the violent **Introduction**:

O Freunde, nicht diese Töne!
Sondern, lasst uns angenehmere
anstimmen un freudenvollere.

Oh friends, not this tone!
Rather let us sing more pleasantly
and more joyfully.

modulatory → D Major

29

O
P
E
N

C
A
D
E
N
C
E

1

“*Allegro assai*”
duple meter (4/4)
Four-measure wind
introduction with
shouts of “Freude”
(“joy”) from the
baritone and choral
basses

(Verse 1)

Oh joy, thou lovely spark of God,
Daughter of Elysium
we enter, drunk with fire,
immortal goddess, thy holy shrine.

The magic does again unite
what custom has torn apart;

all men shall be brothers,
where thy gentle wing is spread.

The magic does again unite
what custom has torn apart;

all men shall be brothers,
where thy gentle wing is spread.

29

Orchestral
extension

f

Ode to Joy / Verse 2

Solo

quartet: Wem der grosse Wurf gelungen,
 eines Freundes Freund zu sein,
a wer eines holdes Weib errungen,
 mische seinen Jubel ein!

b Ja, wer auch nur eine Seele
 sein nennt auf dem Erdenrund!

a¹ Und wer's nie gekonnt, der stehle
 weinend sich aus diesem Band!

Chorus:

b Ja, wer auch nur eine Seele
 sein nennt auf dem Erdenrund!

a¹ Und wer's nie gekonnt, der stehle
 weinend sich aus diesem Band!

D Major

Ode to Joy / Verse 3

Solo

quartet: Freude trinken alle Wesen
a an den Brüsten der Natur,
 alle Guten, all Bösen
 Folgen ihrer Rosenspur.

b Küsse gab sie uns, und Reben,
 einen Freund, geprüft im Tod;

a¹ Wollust ward dem Wurm gegeben,
 und der Cherub steht vor Gott!

Chorus:

b Küsse gab sie uns, und Reben,
 einen Freund, geprüft im Tod;

a¹ Wollust ward dem Wurm gegeben,
 und der Cherub steht vor Gott!

(Note: Highly embellished
 vocal soloist parts,
 particularly the soprano,
 who goes up to a high "B")

D Major

(Verse 2)

He who has known the great good fortune
of being bosom friend to friend,
he who has won a loving wife,
let him join the rejoicing!

p

Yea, all who can call one soul theirs,
Join in our song of praise!

And any who cannot must steal away
weeping from our band!

Yea, all who can call one soul theirs,
Join in our song of praise!

And any who cannot must steal away
weeping from our band!

(Verse 3)

All creatures drink of joy
at nature's breast.
good and evil alike
taste of her rosey gift.

Kisses she gave us, and the vine,
a proven friend until death;

Even a worm can feel contentment,
and the Cherub stands before God!

Kisses she gave us, and the vine,
a proven friend until death;

Even a worm can feel contentment,
and the Cherub stands before God!

Choral
extension:
repeats "vor
Gott!" in
climactic
moment

Note: Sudden
harmonic shift

ff(V of B^b)

∩
F
M
A
J
O
R
C
H
O
R
D

Act II

The Triumph of the Ode to Joy

1

Turkish March (Further variations of the Ode to Joy)

"*Allegro assai vivace* (♩. = 84), *Alla marcia*" compound duple meter (12/8)

Introduction

Out of the silence: a distant bass drum (marking the only appearance of a bass drum in any of Beethoven's 9 symphonies), bassoons, cymbals and triangle (clanking swords and jingling spurs) signal the approach of ...

Turkish March: Band version

This ingenious variation of the Ode to Joy is scored, essentially, for wind band (woodwinds and brass) and percussion; it approaches from the distance:



a

b a'

Bb Major

Bb Major

(**Movement I** key of triumph!)

102

Turkish March: Fugue

This triumphant fugue represents, in its melodic multitude, an army of liberation — liberation from tyranny, liberation from pain, liberation from spiritual crises; starting the fugue in Bb Major completes the iconography, as Bb has, since **Movement I**, represented the polarity of triumph

187

Fugue settles on a huge, octave F# which gradually loses its intensity

Gentle wind reminder of the original Ode to Joy theme



ff

p

Bb Major (at first)

45

Turkish March: Vocal version
The home boys sing (pure opera, this!)

Tenor

solo:

a Froh, froh wie seine Sonnen Happily, like the heavenly
fliegen bodies
durch des Himmels prächt'gen through the glorious plain
Plan, of heaven,

b laufet, Brüder, eure Bahn, Brothers, run your course,

a¹ freudig wie ein Held zum Siegen. joyful as hero to victory.

Male

chorus: laufet, Brüder, eure Bahn, Brothers, run your course,
b freudig wie ein Held zum Siegen. joyful as hero to victory.

a¹ wie ein Held zum Siegen, Like a hero to victory,
freudig wie ein Held zum Siegen. joyful as hero to victory.

Tutti
and
male
chorus
exten-
sion

ff

213

Ode to Joy / Verse 1 Reprise — A magnificent, *ff* version!

Tutti Freude, schöner Götterfunken Oh joy, thou lovely spark of God,
chorus: Tochter aus Elysiam, Daughter of Elysium
a wir betreten feuer-trunken, we enter, drunk with fire,
Himmlische, dein Heiligtum! immortal goddess, thy holy shrine.

⌒
P
A
U
S
E

b Deine Zauber, binden wieder, The magic does again unite
was die Mode streng geteilt; what custom has torn apart;

a¹ alle Menschen werden Brüder, all men shall be brothers,
wo dein sanfter Flügel weilt. where thy gentle wing is spread.

Sudden
and
unex-
pected
modu-
lation
to G
Major

b Deine Zauber, binden wieder, The magic does again unite
was die Mode streng geteilt; what custom has torn apart;

a¹ alle Menschen werden Brüder, all men shall be brothers,
wo dein sanfter Flügel weilt. where thy gentle wing is spread.

D Major

Act III

Thanksgiving and Heavenly Devotions

1

“Andante maestoso (♩ = 72)” triple meter (3/2)

Hymn of Brotherhood: Antiphonal setting, unison proclamation of the hymn in choral tenors and basses, trombone, cellos and basses

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Be embraced, ye millions!
This kiss is for all the world!

a

G Major

ff

Note: The unison, all-male nature of this proclamation gives this passage a vaguely medieval, plainchant-like quality

33

“Adagio ma non troppo, ma divoto (♩ = 60)”

Hymn to God: Congregational hymn

Introduction: Intensely beautiful, church organ-like passage sets an intimate, devotional mood



g minor

45

Such'ihn über'm Sternen zelt
Über sternem muss er wohnen.

Seek him above the starry heavens!
Above the stars he surely dwells.

*a*¹

pp *cresc.* ----- *ff*

9

The full orchestra and chorus responds with the same words; harmonies now filled in

*a*¹

ff

15

Unison proclamation in choral tenors and basses, 2 trombones, cellos and basses

Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

Brothers, above the starry heavens
a loving Father must surely dwell.

b

modulatory

ff

25

The full orchestra and chorus again responds

*b*¹

F Major

f

37

The entire chorus intones the hymn in simple yet deeply moving harmonies

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?

Do you fall in worship, ye millions?
Do you know your creator, world?

a

g minor

("Welt")

p

cresc.

ff

56

"Above the stars he surely dwells"

A throbbing, ethereal harmony* describes
a sublime vision of the creator

pp

* A^b9₇

1

"*Allegro energico, sempre ben marcato* ($\text{♩} = 84$)
compound duple meter (6/4)

A magnificent double fugue combines the **Ode to Joy**
and the **Hymn of Brotherhood**:

Freude schöner Götter - funken, Tochter aus E - ly - si - um,
Seid um - schlungen, mil - li - o - nen!
wir be - tre - ten feu - er trunken Himmel ische dein Heil - ig - tum
Die - sen kuss der gan - zen Welt!

64

Note:
Incredible
sustained
high "A"
in
sopranos
for 13
measures
on "Welt"

ff

Creates a tour-de-force of swooping counterpoint and rhythmic
excitement

chorus/tutti

D Major

ff

Act IV

Coda: Celebration and Triumph

"*Allegro ma non tanto* ($\text{♩} = 120$)" duple meter (2/2)

1

Introduction

Staccato, diminuted version of **Ode to Joy** theme has a child-like
simplicity and innocence

pp

D Major

77

Suddenly *pp* ! Dramatic near silence as chorus
reverently intones:

Ihr stürzt nieder,
Millionen?
Ahnest du den Schöpfer,
Welt?

Do you fall in worship, ye
millions?
Do you know your creator,
world?

Such'ihn über'm
Sternenzelt,
Such'ihn über'm
Sternenzelt!

Seek him above the starry
heavens
Seek him above the starry
heavens!

Brüder! Brüder! über'm
Sternenzelt
muss ein lieber Vater
wohnen,
ein lieber Vater wohnen.

Brothers! Brothers! above the
starry heavens
a loving Father must surely
dwell
a loving Father must dwell.

Rising
winds
ascend
to stars

C

L
O
S
E
DC
A
D
E
N
C
E*pp*

modulatory



G Major

cresc. - - - - - *f*



5

Solo quartet enters with a new version
of the 1st stanza of the **Ode to Joy**

Freude,
Tochter aus Elysium!
Diene Zauber, binden
wieder,
was die Mode streng
geteilt.

Oh joy,
Daughter of Elysium!
Thy magic does again
unite
what custom has torn
apart.

D Major

p

33

Full
chorus
enters in
unison
"Deine
Zauber
..."

p < *f*

44

Brilliant,
powerful
descending
arpeggio on:
"Alle
Menschen
..."

ff

48

"Poco adagio"

Radiant, lyric affirmation of universal
brotherhood in full chorus

Alle Menschen werden
Brüder,
Wo dein sanfter Flügel
weilt.

D Major

p

52

"Tempo 1"

Winds and horns
re-establish a
bright, energetic
allegro tempo

p

70

"Poco adagio"

Solo quartet in another radiant, lyric
affirmation of universal brotherhood

Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

All men shall be brothers,
where thy gentle wing is spread.

modulatory \longrightarrow B Major

modulatory \longrightarrow

80

\curvearrowright

D \sharp

C
H
O
R
D

(cadential
chord of
D Major)

5

A headlong rush toward the final cadence!

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Be embraced, ye millions!
This kiss is for all the world!

Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

Brothers, above the starry heavens
a loving Father must surely dwell.

Seid umschlungen,
Diesen Kuss der ganzen Welt!

Be embraced,
This kiss is for all the world!

Freude, schöner Götterfunken!

Oh joy, thou lovely spark of God!

Full chorus:

Deine Zauber, binden
wieder,
was die Mode streng
geteilt.

Thy magic does again
unite
what custom has torn
apart.

65

Brilliant,
powerful,
descending
arpeggio on:
"Alle
Menschen ..."

cresc. - - - - -

f

ff

81

"*Poco allegro, stringendo il tempo, sempre piu allegro*" duple meter (2/2)
(fast, faster and fastest!)
Two-note descending step motive
appears and , like a runaway loco-
motive, inexorably picks up speed

D Major

pp

cresc. - - - - -

1

"*Prestissimo* (♩ = 132)"

Introduction

Blaring (tutti), ringing
(triangle, bass drum and
timpani) passage
introduces the full
chorus:

D Major

ff

65

"*Maestoso* (♩ = 60)"

One last, magnificent affirmation of
faith in humankind:

Tochter aus Elysiam!	Daughter of Elysium!
Freude, schöner	Oh joy, thou lovely
Götterfunken!	spark of God!

ff

70

"*Prestissimo*"

Brilliant, trium-
phant orchestral
conclusion built
on the version of
Ode to Joy heard
in **Act IV Intro**



tutti

ff

*End of
Symphony*

Timeline

1770	Beethoven is born in Bonn on December 17.
1789	Beethoven successfully petitions the elector of Bonn to grant the Beethoven brothers half their father's pension and to have their father removed from Bonn.
1792	Beethoven departs Bonn for Vienna, Austria, in November.
1796	Beethoven's hearing loss begins slowly.
1800	Symphony No. 1 is premiered on April 2.
1802	Beethoven writes the Heiligenstadt Testament in October.
1803	Symphony No. 2 is premiered on April 5.
1805	The "Eroica" Symphony is premiered on April 7.
1807	Symphony No. 4 is premiered on March 5.
1808	Symphonies Nos. 5 and 6 are premiered on December 22.
1809	Archduke Rudolph and Princes Lobkowitz and Kinsky sign contract of lifetime support for Beethoven.
1812	Beethoven breaks off his love affair with Antonie Brentano.
1813	Symphony No. 7 is premiered on December 8.
1814	Beethoven gives his last public performance as a pianist. He is enjoying a sudden increase in his popularity.

Symphony No. 8 is premiered on
February 4.

- 1815 Beethoven falls out of favor with the public. His hearing suffers another rapid deterioration. His patrons are leaving Vienna or are estranged from him. He is increasingly regarded as insane. His brother Caspar dies and he begins litigation to gain custody of his nephew Karl.
- 1824 Symphony No. 9 is premiered on May 7.
- 1827 Beethoven dies on March 26.

Glossary

academy: Public concert in 18th century Vienna, Austria.

arpeggio: Chord broken up into consecutively played notes.

augmented: Major or perfect interval extended by a semi-tone, e.g.:

augmented sixth: C-A sharp; notes that are doubled in value, e.g.: A quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

Baroque: Sixteenth and 17th century artistic style characterized by extreme elaboration. In music the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

bridge: Musical passage linking one section or theme to another.

cadence: Short harmonic formulas that close a musical section or movement. The commonest formula is dominant–tonic (V–I). A closed (or perfect) cadence fully resolves: The dominant is followed by the expected tonic. An open (or imperfect) cadence is a temporary point of rest, usually upon an unresolved dominant. A deceptive (or interrupted) cadence is one in which the dominant resolves to some chord other than the expected tonic.

cadenza: Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player's skills.

chromatic: Scale in which all the pitches are present. On a keyboard this translates as moving consecutively from white notes to black notes.

classical: Designation given to works of art of the 17th and 18th centuries, characterized by clear lines and balanced form.

coda: Section of music that brings a sonata-allegro movement to a close.

crescendo: Getting louder.

da capo: Back to the top, or beginning (instruction in a score).

development: Section in a classical sonata-allegro movement where the main themes are developed.

diminished: Minor or perfect interval that is reduced by one semi-tone, e.g.: Minor seventh, C-B flat becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths

are extremely unstable harmonies that can lead in a variety of harmonic directions.

dissonance: Unresolved and unstable interval or chord.

dominant: Fifth note of a scale and the key of that note, e.g.: G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

double fugue: Complex fugue with two subjects, or themes.

drone: Note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

dynamics: Degrees of loudness, e.g.: piano (quiet), forte (loud), indicated in a musical score.

enharmonic: Notes that are identical in sound, but with different spellings, depending on the key context, e.g.: C sharp and D flat.

Enlightenment: Eighteenth century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

eroica: Soubriquet, literally meaning heroic, given to Beethoven's Symphony No. 3.

exposition: Section in a classical sonata-allegro movement where the main themes are exposed, or introduced.

fermata: Pause.

forte: Loud.

French Overture: Invented by the French composer, Jean Baptiste Lully, court composer to King Louis XIV. The French Overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes, slow, stately tempo, dotted rhythms, and sweeping scales.

fugato: Truncated fugue whose exposition is not followed by true development.

fugue: Major, complex baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

Gesamtkunstwerk: All-inclusive artwork or art form, containing music, drama, poetry, dance, etc.; term coined by Richard Wagner.

Heiligenstadt Testament: Confessional document penned by Beethoven at a time of extreme psychological crisis. In it he despairs over his realization that he is going deaf, but determines to soldier on.

hemiola: Temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

home key: Main key of a movement or composition.

homophonic: A musical passage or piece in which there is one main melody and everything else is accompaniment.

interval: Distance in pitch between two tones, e.g.: C-G (upwards) = a fifth.

inversion: Loosely applied to indicate a reversal in direction, e.g.: a melody that goes up, goes down in inversion, and vice versa. Its strict definitions: Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave, e.g.: C-E-G (played together) becomes E-G-C, or E-C-G. Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa, e.g.: C-D-E becomes C-B-A.

K. numbers: Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

measure: Metric unit; space between two bar lines.

melisma: Tightly wound, elaborate melodic line.

meter: Rhythmic measure, e.g.: triple meter (3/4) in which there are three beats to the bar, or duple meter (2/4) in which there are two beats to the bar.

metric modulation: Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

minuet: Seventeenth and 18th century, graceful and dignified dance in moderately slow three-quarter time.

minuet and trio: Form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form with the first minuet repeated after the trio and each section itself repeated.

modal ambiguity: Harmonic ambiguity, in which the main key is not clearly identified.

mode: Major or minor key (in modern Western usage).

modulation: Change from one key to another.

motive: Short, musical phrase that can be used as a building block in compositional development.

movement: Independent section within a larger work.

musette: Bagpipe common in Europe in the 17th and 18th centuries; piece of music in rustic style with a drone bass.

musical form: Overall formulaic structure of a composition, e.g.: sonata form, and also the smaller divisions of the overall structure, such as the development section.

ostinato: Motive that is repeated over and over again.

overture: Music that precedes an opera or play.

pedal note: Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

piano: Soft or quiet.

piano trio: Composition for piano, violin, and cello.

pivot modulation: A tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp minor triad) and F-A-C (F major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

pizzicato: Very short (plucked) notes.

polyphony: Dominant compositional style of the pre-Classical Era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

quartet: Ensemble of four instruments; piece for four instruments.

recapitulation: Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

recitative: Operatic convention in which the lines are half sung, half spoken.

retrograde: Backwards.

retrograde inversion: Backwards and upside down.

ritardando: Gradually getting slower (abbreviation: ritard.).

scherzo: “Joke”; name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

semi-tone: Smallest interval in Western music; on the keyboard, the distance between a black note and a white note, and also B-C and E-F.

sequence: Successive repetitions of a motive at different pitches. This is a compositional technique for extending melodic ideas.

sonata-allegro form (also known as sonata form): Most important musical structure of the Classical Era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section and the movement is closed with a coda.

stringendo: Compressing time; getting faster.

string quartet: Ensemble of four stringed instruments: two violins, viola, and cello; composition for such an ensemble.

symphony: Large-scale instrumental composition for orchestra, containing several movements. The Viennese classical symphony usually had four movements.

syncopation: Displacement of the expected accent from a strong beat to a weak beat, and vice versa.

theme and variations: Musical form in which a theme is introduced and then treated to a series of variations on some aspect of that theme.

tonic: First note of the scale; main key of a composition or musical section.

transition (or bridge): Musical passage linking two sections.

triad: Chord consisting of three notes: the root, the third, and the fifth, e.g.: C-E-G, the triad of C major.

trio: Ensemble of three instruments; composition for three instruments; type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a Classical Era symphony.

triplet: Three notes occurring in the space of one beat.

tutti: Whole orchestra plays together.

viennese classical style: Style that dominated European music in the late 18th century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

voice: A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.

Biographical Notes

Beethoven, Caspar Anton Carl (1774–1815). Beethoven's brother, who married Johanna Reiss. Beethoven would later claim custody of their son Karl.

Beethoven, Johann (1740?–1792). Beethoven's father, musician and teacher.

Beethoven, Maria Magdalena (1746–1787). Beethoven's mother.

Beethoven, Nikolaus Johann (1776–1848). Beethoven's brother; apothecary.

Brentano, Antonie (1780–1869). Wife of Franz Brentano. Antonie was the “immortal beloved,” the great love of Beethoven's life.

Kinsky, Prince Ferdinand (1781–1812). Co-donor of Beethoven's annuity.

Lichnowsky, Prince Karl (1756–1814). Major patron of Beethoven.

Lobkowitz, Prince Josef (1772–1816). Patron, admirer, and co-donor of Beethoven's annuity; major figure in the Austro-Hungarian Empire.

Maezel, J.N. (1772–1838). Inventor of the metronome and other mechanical instruments. The battle symphony (“Wellington's Victory”) was his idea.

Neefe, Christian (1748–1798). Composer who introduced Beethoven to the works of Johann Sebastian Bach.

Razoumovsky, Prince Andrei (1752–1836). Patron and friend of Beethoven. Razoumovsky was the Russian ambassador in Vienna and one of the wealthiest and most brilliant men in Europe.

Ries, Ferdinand (1784–1838). Pianist and composer. Ries was a student of Beethoven and later his friend. One of Beethoven's earliest biographers.

Rudolph, Archduke of Austria (1788–1832). Son of Leopold II. Rudolph was a student of Beethoven and one of the three donors of Beethoven's annuity.

Schindler, Anton (1795–1864). Violinist and conductor. Schindler was a devoted friend of Beethoven and an early biographer.

Spohr, Ludwig (1784–1859). Violinist, composer, and conductor. He wrote an autobiography that contains anecdotes about Beethoven.

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